



NEW YORK
FASHIONS

APRIL 1, 1935
PRICE 35 CENTS



Dress Designed by McClelland Barclay

Silk Stocking Mystery is Solved

The skilful weaver of mysteries misleads you with false clues. You don't know until the last chapter who murdered Uncle Baxter with the bronze inkstand. But it is a "different story" with hosiery. Humming Birds give you plenty of plain clues to that happy ending — good service and economy.

Dull fabric is a clue. It means that Humming Birds' threads are tightly twisted—unlikely to loop or fuzz. . . . *Fine texture is a clue.* It means "firmness" as well as beauty. . . . *Elasticity is a clue.* Pull Humming Birds lengthwise—sidewise. Notice the "give" in top, calf, foot. This proves the stockings were knit to the proper length, shape and size—that they won't shrink or bind after washing. . . . *The fine seam is a clue.* More stitches, more durability. . . . *The run-stop and reinforcements*

CLUES POINT TO HAPPY ENDING

are clues too obvious to need explanation. Follow these clues in stores of the better class, where you will find Humming Birds in fascinating Spring styles and colors. DAVENPORT HOSIERY MILLS, Inc. . . . Chattanooga, Tennessee
New York Showrooms 385 Fifth Avenue

Humming Bird

WOMEN'S FULL FASHIONED
SILK HOSIERY *Exclusively*

RINGLESS CHIFFONS • • • ELASTIC TOPS • • • "KNEE-LENGTHS" • • • STANDARD STYLES
© 1935, DAVENPORT HOSIERY MILLS, INC. T1

Henri Bendel INC.

10 WEST 57th STREET, NEW YORK





BRITISH LOVE-OF-COUNTRY COSTUME BRISKLY INTERPRETED FOR AMERICA. SUIT AND TOPCOAT OF CHECK AND FLECK TWEEDS IN CLOSE HARMONY, ALSO IN CHECKS WITH MONOTONES. THE COSTUME 145.00

JAY·THORPE
57TH STREET WEST, NEW YORK

"SKIMMERS" by Hodge



A "limited edition" hat —
"MALECON" Straw Sailor
with Ascot scarf to match.
The set \$27.50

"LEAF TOQUE" by Hodge



Custom-made entirely
by hand of Angel-Skin
Satin Leaves . \$15.00

"SALUTE TO YOUTH" by Hodge



Hand-woven Shantung
straw, trimmed with shirred
shot Taffeta . . \$25.00

HATS BY HODGE are worn on the best heads . . . for years his signature on the label has been the guarantee of quality, workmanship and style. The best shops regard G. HOWARD HODGE as America's foremost millinery creator — and will enthusiastically show you his models. IN NEW YORK—G. HOWARD HODGE—Custom Retail Salon—711 Fifth Ave., Fourth Floor. And throughout the country, at the finest-clientele shops.



PHOTOGRAPHED AU QUATRIEME BY BOUCHARD

Temple bells, the lotus, tea at the Residency in *Hyderabad*—this costume by *Alix* has the Hindu feeling with which she is intriguing Paris. The loose coat means coolness. The rich, soft crepon gives the long, deep graceful folds that hang with Eastern simplicity. Above all, it is a wearable, wearable costume. It is reproduced in the same material as that of the original—Bianchini's new artificial crepon, in navy blue with powder blue dress, or black with dusty pink, for \$125.

Mado designed the straw hat especially for this ensemble . . . and we reproduce it in our own *atelier* for \$18.



JOHN WANAMAKER

In Both Stores
New York and Philadelphia



Creole . . . Lelong's seductive contribution to racial fashions, is a sheath of taffeta with layers of organ-dy. The little jacket comes off to expose a pair of lovely shoulders and a thrillingly cut décolletage. One of the dramatic gowns in our current collections.

MARSHALL FIELD & COMPANY *Retail* CHICAGO



VIOLETS

Accessories attuned to the feminine mood . . . frilly, frothy and very much spring. A bunch of violets tucked under your chin in natural, pink or parma, 1.00 A hand made mousseline gilet in a ripple of fluff down your bosom—shell pink or white, 9.75 A necklace that looks like cultured pearls, 15.00 Whiff chiffon stockings, 1.65 pair. Reynier's exquisite velour suede gloves in white or black, 6.00 A purple handbag to hug close to your vain little heart, 10.00 A final gay gesture—a purple linen handkerchief printed in pink, 50c

and BUTTERCUPS

In the spirit of the English countryside, tailored accessories with a vigor and a newness you'll adore. On the lapel of your suit, yellow, yellow buttercups, 50c the bunch. A sudanette shirt in yellow, 4.95 A perfectly grand pouchy looking bag in London tan pig grain calf, 7.50, and a silk umbrella topped off with a leather handle in London tan, 5.50 One button capeskin gloves in London tan, 2.95 Lord & Taylor's own famous Lortay 90, at 1.35 pair. Initialed cigarette case and vanity to match, 3.75 each. And into your bag a yellow linen handkerchief printed in London tan, 50c

Lord & Taylor

FOR ACCESSORIES . . . STREET FLOOR
FIFTH AVENUE, NEW YORK



COUNT DE MIRO

GUERLAIN



ON THE PLAZA • NEW YORK
**BERGDORF
 GOODMAN**
 5TH AVENUE AT 58TH STREET

☆
 ☆

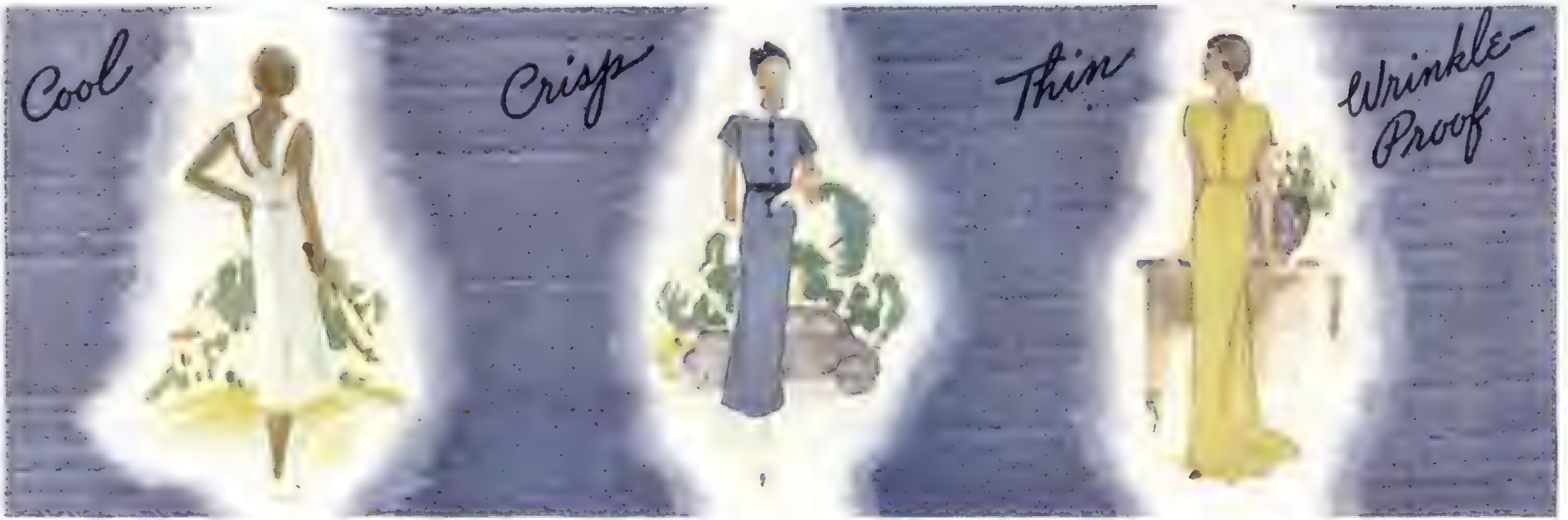
April dinner-parties. If formal: be audacious in this new short-in-front crepe dress, slender at the hips and wide at the neckline. If informal: slip on its chic dolman jacket.

W. L. Lillington

Introducing
COOLAINÉ
A New
Forstmann Fabric



Illustrating the fresh, cool colors. Swagger coat, in Bedouin Beige (natural). Cape-dress, with crocheted lapels, in Seaspray Blue. Spectator dress, with matching lace collar, in Dusty Pink.



Keeps fresh throughout the hottest day.

Holds smart lines... doesn't muss.

Stays neatly-tailored and wrinkle-free.

COOLLAINE

AN UTTERLY NEW FABRIC FOR SUMMER WEAR

As a worthy companion to its famous Spring and Fall woolsens, the Forstmann Woolen Company announces the origination of COOLLAINE... an entirely different, utterly new kind of fabric for Summer wear. COOLLAINE is woven of special yarns in feather-light, crisp weaves that resist heat and moisture. It tailors with suave, perfect-fitting lines and looks as fresh and cool at the end of a hot day as when you first put it on.

You may have COOLLAINE in the version you like best: in charming, cool novelties for country and sports, or in plain weaves for town and travel. And in its sheerest version, it makes one of the newest and loveliest evening gowns. The comfort and practical, wrinkle-resisting service which this smart fabric gives will be found in no other Summer materials.

Leading shops are now showing COOLLAINE in costumes, and by the yard. Forstmann Woolen Co., Passaic, N. J. Sales Office, Empire State Bldg., N. Y. C.

Forstmann Woolens



The Matinee . . . a graceful step-in pump introducing the new Mosaic theme of subtly contrasted leather inlays with dainty rows of stitching, applied in a broad band. Completed with Continental Louis medium heel, available in quality kidskin in Black and Blue, this exclusive model has the glove-like trimness invariably associated with designs created by **Matrix**

"Your footprint in leather" is in this model, as in all other Matrix Shoes. This patented sole which molds your shoe to your foot faithfully, assures you of comfort as it contributes to the outward beauty of your shoes . . . a double magic. A variety of styles at \$9.00 and up. E. P. Reed & Company, Rochester, N. Y. Matrix Style Studio, 47 West 34th Street, New York.



CREATED  BY REED



A *new* FABRIC A *new* SHEET A *new* PUT-UP

what
is this new
finer, stronger
Wamsutta Sheet
and
why?

Supercalc is a new and finer fabric . . . recently developed by Wamsutta . . . which has now been made up into the most beautiful, long-wearing sheets and pillow cases that these world-famous mills have ever produced.

For nearly ninety years sheets made by Wamsutta have set three standards: (1) for FINENESS with lasting strength, (2) for SMOOTHNESS that becomes even smoother with laundering, (3) for BEAUTY of workmanship and finish.

Wamsutta Percalc has been called The Finest of Cottons for generations. Wamsutta *Supercalc* is even finer.

Wamsutta Percalc established

amazing records for strength. In every test we have made so far *Supercalc* is even stronger.

Wamsutta Percalc always laundered beautifully. *Supercalc* should launder even better.

But to appreciate its beauty of workmanship and finish you must examine the sheets themselves. Ask to see Wamsutta *Supercalc* in its lovely new boxes and with this new label . . . And please remember this, too. If you simply ask for percale you may be sold almost any kind of sheets, some good, some bad, mostly indifferent. If you insist on *Supercalc* you will get the best, for there is still ONLY ONE WAMSUTTA.

WAMSUTTA MILLS *Founded 1846* NEW BEDFORD, MASS.



Fabric by Wahnetah

MILGRIM

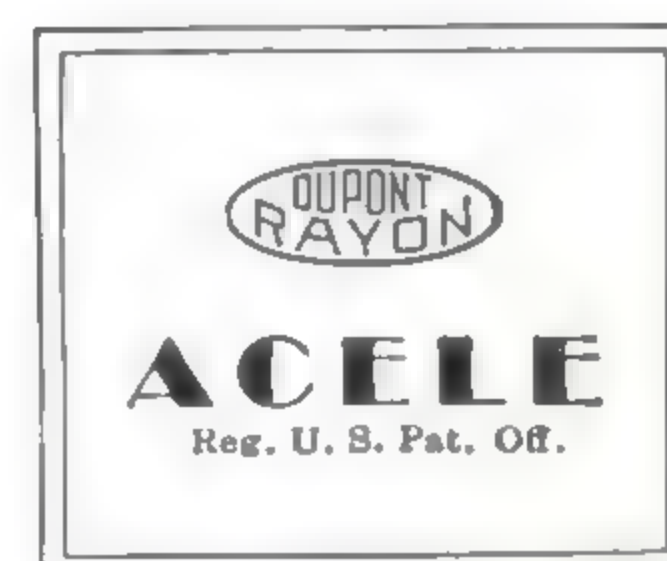
6 WEST 57th STREET
NEW YORK

SPRING FANTASIE . . . an original model of chic contrast and dramatic detail. THE FABRIC . . . a suave, finely cross-barred crepe, full-bodied, softly drapable and flattering. "ACELE," the luxury yarn of fashion, gives this newest texture a lusterless, lasting beauty.

DETROIT

CLEVELAND

MIAMI BEACH





ARTHUR O'NEILL

Starlight—a sophisticated yet youthful gown of black net for spring evenings—a crowning achievement of design by *Sally Milgrim*

MILGRIM

6 WEST 57th STREET
NEW YORK

MIAMI BEACH

DETROIT

CLEVELAND

THE DOBBS
Blazers
 FOR 1935

This year's edition of those famous Dobbs Hats, the BLAZERS, introduces a new band of Striped Silk Homespun—the first appearance anywhere for this fascinating ribbon . . . and features three innovations in crown treatment—three distinguished new brims! Fashioned in four important textures—felt, baku, panama and bramatt. In all Dobbs accurately fitted headsizes.



VALERIE



SHEILA

VALERIE—the sailor in 1935 guise—with a new Nip-tuck crown that's crushed low at the front, and an Amazon brim.

SHEILA—introduces the Bi-way crown and the Flexer brim which can be manipulated many different ways.

BRINDA—stresses the forward-surging movement so important this season with its Pointer crown—and has a Sweep-away brim.



BRINDA



DOBBS HATS ARE SOLD IN ALL LEADING CITIES

DOBBS

She walks in Youth and Fashion when she walks in Kid

Beauty treatments, health exercise, facials and cosmetics, are a ritual with the woman who seeks Youth and Beauty. Something further is required however to insure the lasting effects of these measures. The way she walks, and the glove-like feel of a shoe on her foot, contribute to the young lines of her face and the grace of her body.

Paul Davis

La Valle

Custom Bottier — New York

For dressy daytime wear with the silk suit — the print dress — afternoon chiffons — cocktail and daylight-dining frocks, La Valle presents the ultra-smart shoe in kidskin. Its aristocratic look, featherweight fit and superlative style make it the perfect accessory for sophisticated new costumes.

Formal kid sandal. Black with patent; navy with white trim.

Kid opera pump, patent trim. Smart with taffetas and chiffons.

One-eyelet tie, navy blue kid. Ideal shoe for suits and prints.

Tailleur oxford in black kid. A town-and-travel aristocrat.





PORT O'FLIP

DUBONNET



on a New Note of chic and comfort

These adorable little hats fashion themselves perfectly to your head by the gentle stretch of the "Lastex" materials. For "between sizes" they are the answer to a maiden's and a milliner's prayer. They cling softly and safely to any type of hairdress, because they stretch to suit. Obviously, there can be no binding, headaches or discomforts under these pliant and flexible crowns and brims, nothing to mar the contour of head or coiffure. You will find these and other Wonderfit Hats, made with "Lastex," at leading stores, in navy, brown, black, white, copen blue, mais, pink and other shades. At prices so surprisingly low that many women choose several hats at one time. "Lastex," 1790 Broadway, New York City.



BRANDY SPLIT



SIDECAR



DAIQUIRI



TOM COLLINS

WONDERFIT HATS

made with

Lastex
REG. U.S. PAT. OFF.

THE MIRACLE YARN THAT MAKES THINGS FIT

FEATURED BY B. ALTMAN & CO.

INDU



PREMIER

IN THE PROMENADE OF FASHION



EDEN



THERE'S more than Easter and Springtime in these shoes! INDU has something revolutionary which will make shoe history. You won't believe it's really *your* foot wearing the shoe. Years from now, you'll be proud to say you had the original of this new fashion in shoe-making.

EDEN is paradise! Why even try to describe it?

MADE BY
Premier
PARIS - NEW YORK

Premier Shoes are obtainable also in these shops:

Amarillo REGENT'S, INC.	Canton STERN & MANN	Grand Rapids YAGER'S BOOTERY	Miami BURDINE'S	Providence SHEPARD'S	Springfield, Mass. FORBES & WALLACE
Atlanta RICH'S, INC.	Chicago CHAS. A. STEVENS & CO.	Greenville MEYERS & ARNOLD	Milwaukee T. A. CHAPMAN CO.	Richmond THALHIMER BROTHERS	St. Louis SCRUGGS, VANDERVOORT & BARNEY
Austin FRENCH BOOT SHOP	Cincinnati SMITH-KASSON, INC.	Hartford G. FOX & CO.	Minneapolis NAPIER'S BOOTERY	Roanoke HEIRONIMUS CO.	Tampa MAAS BROS.
Baltimore HOCHSCHILD KOHN & CO.	Cleveland THE HIGBEE CO.	Houston KRUPP & TUFFLY	Nashville CAIN-SLOAN	Salt Lake City HUNTER THOMPSON CO.	Washington, D. C. B. RICH'S SONS
Beverly Hills VOLFELT-WHITE CO.	Dallas VOLK BROS.	Indianapolis L. S. AYRES & CO.	Newark L. BAMBERGER & CO.	San Antonio GUARANTEE SHOE CO.	West Palm Beach HATCH'S
Birmingham LOVEMAN, JOSEPH & LOEB	Dayton RIKE-KUMLER CO.	Jacksonville LEVY'S	New Haven EDWARD MALLEY CO.	San Diego MARSTON CO.	Worcester DENHOLM & McKAY
Boston THAYER-McNEIL CO.	Detroit D. J. HEALY SHOPS	Kansas City HARZFELD'S	Oklahoma City KERR D. G. CO.	San Jose HEROLD SHOE CO.	York NEWSWANGER
Buffalo FLINT & KENT	Denver NEUSTETER CO.	Los Angeles J. W. ROBINSON CO.	Philadelphia JOHN WANAMAKER	Savannah GLOBE SHOE CO.	
	Fort Worth THE FAIR	Memphis PHIL M. HALL	Pittsburgh JOSEPH HORNE CO.	Shreveport PHELPS SHOE CO.	

U. S. Design Patents Protect Most Premier Originations



Her Foot Slipped .. and She lost him!

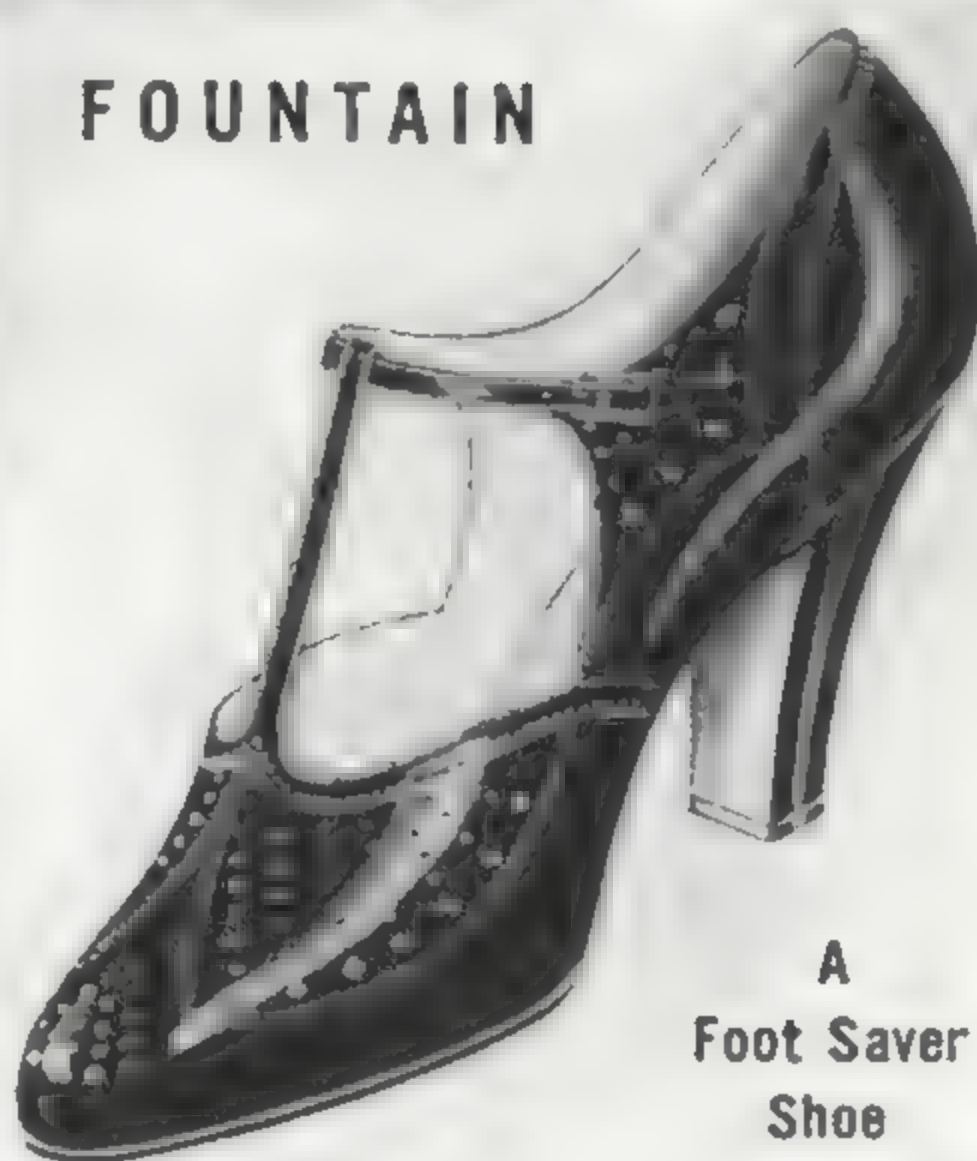
allow the foot to regain the beauty which nature intended. Callouses disappear. You will walk better, dance better, feel better, because Foot Savers are cleverly designed to fit the foot in motion.

And because Foot Savers fit so comfortably, flex so smoothly and support so firmly, yet gently, they look trimmer — longer. They are a modish blending of sense and fashion. They cost no more than any well styled shoe but they *look* their class to men and women who know smart shoes.

A selected shoe or department store in your locality sells Foot Saver Shoes. If you don't know which it is write us for the name and we will also

send you "Foot Notes from Paris," picturing the new smart Foot Saver styles. Write The Julian & Kokenge Co., 32 W. Main Street, Columbus, Ohio.

FOUNTAIN



A
Foot Saver
Shoe

HE WAS a highly eligible bachelor. And she had made swift progress till that awful day when, getting out of the roadster, she slipped. Her ankle twisted. She screamed. In a second he had jerked off her shoe—and stocking. With a sinking heart she watched his fingers test her ankle, saw that he was staring at her foot—her awful, awful foot with its twisted toes and stumpy nails, swollen arch and calloused heel. Her feet *were* terrible!

He was very nice, those days while her ankle mended—sent her books—candy. But that was really the end. . . . The following summer she read

of his engagement to some Baltimore girl.

★ ★ ★

How will your feet look, this summer—especially on the beach?

Do you know that thousands of women are now wearing a specially made, especially smart style of shoe—Foot Saver?

Foot Saver Shoes banish, by a patented, hidden device, the aching pains of tired arches which women have always thought were the price of smartness. They are comfortable, yes, but more than that, they

Foot Saver Shoes

“ SMART SHOES FOR BEAUTIFUL FEET ”

The Julian & Kokenge Co., 32 W. Main St., Columbus, Ohio
If you live in Canada write Perth Shoe Co., Ltd., Perth, Ont.

Please send me your "Foot Notes from Paris" showing the new smart Foot Saver styles. Also name of the nearest Foot Saver dealer.

Name.....

Street.....

City..... State.....

© The Julian & Kokenge Co., 1935

Men's Foot Savers are made by Commonwealth Shoe & Leather Co., Whitman, Mass.



DAHL-WOLFE

SPRING'S

CASUAL CLASSICS

HAVE SAVOIR-FAIRE . . .

ELEGANCE IN FABRIC, flawless precision in tailoring, feminine softness in detail . . . Here are three models created in Pufflassé, a Cleco classic woven of Crown Rayon, the NEW Rayon of Fashion, that is identified by the Crown Tag, "Sterling Mark" of the Fabric World.* . . . Price \$16.95.

ARNOLD CONSTABLE IN NEW YORK CITY. Also, — Chas. F. Berg, Inc., Portland; J. L. Brandeis & Sons, Omaha; The Broadway, Hollywood; Broadway Department Store, Los Angeles; Buffum's, Long Beach; Capwell, Sullivan & Furth, Oakland; E. W. Edwards & Son, Rochester; E. W. Edwards & Son, Syracuse; Elder & Johnston Co., Dayton; Famous & Barr Co., St. Louis; Gold & Co., Lincoln; Gottschalk & Co., Inc., Fresno; A. W. Hinkel Co., Wichita; S. Kann Sons Co., Washington; Korrick's D. G. Company, Phoenix; Livingston Bros., Inc., San Francisco; Loveman, Berger & Teitlebaum, Nashville; McCreery & Company, Pittsburgh; The Paris Company, Salt Lake City; Geo. B. Peck Dry Goods Co., Kansas City; Weinstock, Lubin & Co., Sacramento; Younker Bros., Inc., Des Moines.

"A FABRIC CREATED OF CROWN RAYON . . . IT'S TESTED!"



*The Crown Tag, identifying Pufflassé, is your assurance that it has been laboratory tested and approved for—
Fabric Construction, Color Fastness, Dry Cleanability, Wearing Satisfaction.

Join the new **BEAUTY MOVEMENT**
 EXERCISE YOUR FEET BACK TO BEAUTY IN *Red Cross Shoes*



BEAUTIFUL OF FACE AND FORM
 AND FEET *is glamorous*

CLAUDETTE COLBERT

starring in the new
 PARAMOUNT PICTURE

"PRIVATE WORLDS"

a Walter Wanger Production

THRILL to the fascinating loveliness of this triumphant Paramount star. But don't envy Claudette Colbert her beautiful feet and legs. Make your own as shapely—as good to look upon—by giving them continuous, effortless beauty treatments in these glorious Red Cross Shoes. Because they *exercise* your feet with every step—they bring them back to beauty.

Today, beauty for your feet and legs is as close as your Red Cross Shoe dealer's. Visit him—see all the dazzling styles for every occasion. Let the expert fitters help you select the last that's most becoming to your foot. Price still only \$6.50. Write for booklet "Beauty from the Feet Up." THE UNITED STATES SHOE CORPORATION, Dept. V-45, CINCINNATI, O.



THE PROM



THE ORCHID



THE PETITE



\$6.50
 \$6.85
 DENVER WEST

THE COBBIE SHAWL

RED CROSS SHOES

FIT ALL FOUR

"SITTING" FEET



OF YOUR FEET

"WALKING" FEET

Picnit GLOVES \$1.00 AND UP

A FAUNTEX WEAVE, IN EVERY STYLE NEEDED FOR A COMPLETE GLOVE WARDROBE

"REGENCY" for very dressy afternoon or for evening is illustrated, of white, black, navy or brown Picnit, the ribbed Fauntex fabric, \$1.50. But you'll also want Fauntex gloves for tailored and general daytime wear. Van Raalte makes them—beautifully.

Ask for them at better stores

MADE IN AMERICA



BUTTON TRIMMED
For tailored wear, \$1



FRINGED PICNIT
For dressy use, \$1



FISHNET CUFFS
For afternoon, \$1

Van Raalte

295 FIFTH AVENUE, NEW YORK CITY

"because you love nice things"

Spring Showing of Handbags BY KORET

**A****B****C**

A A perky bow of self-leather, plus a handsome metal clasp—perfect for this supple calfskin model. *The accessory for “dressmaker” costumes.*

B Calfskin in a new guise—stitched to quilted softness with Lastex thread. A sturdy Bag to accompany your woolens through the season.

C Taffeta, quilted for smartness, with slide buckle closing. Has inlaid background for your initials. In Navy, Brown or Black.

D “Long Barrel Bag,” tailored of English Calfskin, with Talon fastening completed with monogram plaque. Navy, Brown, Black, and the very new Russet.

E Wafer-thin metal frame on fine bright Pin Seal Leather. Many-compartmented—a perfect model for travel and daily service.

F Town and Country tailored smartness in a modified English Kit Bag. A swagger model, developed in Red, Green, Navy, Brown, Black and White grained calfskin.



AS *Presented*

... At the better stores in your city, and in every other city here and throughout the world, including London, Rome, Cairo, Sydney, Melbourne, Amsterdam and Quebec.

A selected showing . . . typical of the many distinctive Koret Handbag Originals, timed for the Easter Parade. • The impeccable tailoring, the fine detail, the restrained trimming, that are the especial genius of Koret, are developed to a high degree in each of these Presentations for Spring, 1935. • In these, as in every Handbag created by Koret, you will find the Gazelle. It is the Koret mark of quality.

THE MARK OF A KORET ORIGINAL

VOGUE



A young dress of satin-striped white silk taffeta with balloon sleeves

If it's SILK taffeta it's really smart

Silk taffeta's the darling of the hour. For every hour—from morning until night—it brings the spell of Springtime and of youth. And woven into it is quality—and fabric fineness, too. It has a witching way of doing something to you that is expressed in the beauty, charm and poise that only wearing Silk can give.

Make sure it's Silk taffeta—just "taffeta" won't do.

Look for the International Silk Guild label on pure silk

 SILK 



JANE
ENGEL

Suggests

A FLOWERED PRINT . . . WITH BACKGROUNDS OF BLACK, NAVY, RUST, AQUAMARINE, AND WHITE . . . \$19.75 • HAT . . . \$10

Jane Engel's Latest Selections At These Shops—

Adem, Inc., Boston, Mass. • The Barclay Shop, Philadelphia, Pa. • Bird-Speakman, Inc., Wilmington, Del.
The Charlotte Parker Shop, Washington, D. C. • Chez Elise, Providence, R. I.
The Clothes Line, Baltimore, Md. • Corman, Inc., Syracuse, N. Y.
Frances Nichols, Evanston, Ill. • M. D. Van Eman, Dayton, Ohio • Marberry, Inc., White Plains, N. Y.

Mail Inquiries Will Receive Prompt Attention

The knowing know JANE ENGEL MADISON AVE. at 80th STREET • NEW YORK



Sportster by Stetson



● One of our felts with a future! Its fashion points *pre-date* it for Spring and Summer. Stitched, forward-pushing brim, and low slouch crown. In important dark tones and pastel, mother-of-pearl tints. For spectator sports. ● Stetson quality is expressed in many other models, both felt and straw. You'll discover them in fine stores everywhere.

● 358 FIFTH AVENUE, NEW YORK CITY



© B.K.M., Reading, Pa., 1935

"A MILE OF SILK, INSPECTED INCH BY INCH"

Doing Things up Right for Easter!



YOU'LL be buying hosiery gifts now . . . sunny new stockings like the Berkshire Bronzestone in the picture. Here's a new way to wrap your gift with gayety . . . in little flower-pots which are really paper cups, frilled with Dennison paper and filled with stockings and an Easter blossom. Can't you see them all around a luncheon-table or at a shower! Ask at the store where you find Berkshire Stockings and they'll give you a directions folder for doing-up one, two and three pairs. Berkshire clear-chiffons, made of a mile of the sheerest silk, inspected inch by inch. . . . 85c to \$1.65

The **B E R K S H I R E** *Stocking*

Do-ups by Dennison. Stockings by Berkshire Knitting Mills, Reading, Pa.

New York Finals



● The spotlight fades on the last dance . . . the end of one more breathless social evening. Yet, all of these lovely women look as fresh as the new day. How do they do it?

Hours before that triumphant finale, you will see many of New York's famous beauties slip away from the crowds and noise, into a charming, intimate salon . . . the Dorothy Gray Fifth Avenue Salon. Here they relax in soft, downy chairs to await the miracle of a Salon Facial. Wrinkles fade away under the firm patting of skilled hands. Tense muscles relax, weary eyes sparkle again, and youthful glow

is rekindled in tired faces as if by magic.

Do you know that you can follow at home this same Dorothy Gray method of facial care? Give *yourself* the famous "1-2-3 Salon Facial"? There are just three simple steps:

1. Every night and morning, cleanse with Dorothy Gray Cream 683 . . . a new, fluffy cream for dry skin that softens while it cleanses, \$1. (If you have normal or oily skin, use Dorothy Gray Cleansing Cream, \$1.)
2. At night, after cleansing, soften the skin. Pat in Dorothy Gray Special Dry Skin Mixture. Leave a little on overnight. While you sleep, it gently lubricates your skin . . . keeps your face soft and wrinkle-free, \$2.25, \$4.50. (If your skin is normal or oily, use Dorothy Gray Suppling Cream, \$1, \$1.75, \$2.75.)

3. Next morning, cleanse again . . . then stimulate and freshen with Dorothy Gray Orange Flower Skin Lotion, \$.85, \$1.75. (For coarse pores, or for oily skin, use Dorothy Gray Texture Lotion, \$1, \$2.)

You will find these preparations at leading cosmetic counters. Ask also for the free booklet, "How to Use the New Make-up," with directions for accentuating your interesting features. © 1935, Dorothy Gray

Dorothy Gray

Salons at 683 Fifth Ave., New York
Los Angeles • Chicago • Denver • Atlanta • Washington
Boston • Milwaukee • Paris • Brussels • Amsterdam
and on the Grace Line "Santa" Ships.

The Dress of the Month



\$19.95

Lisbeth creates Lady-Out-Of-Bandbox, a suit-maker that justifies one's air of distinction with or without its bi-swing jacket. The fabric is Mallinson's Pall Mall crepe woven of Du Pont Rayon. Hence its coolness—its soft, wrinkleless performance—the clear tone of its print—its tailoring precision. **The pique haberdashery is on the dress and detachable. Colors: navy, brown, or black with white. Sizes 12 to 20.

400 shops are featuring this Lisbeth classic. If you don't find it in your favorite shop, write KANE-WEILL, Inc., 498 Seventh Ave., New York



LISBETH'S "PRINT PLAID" IN

Du Pont Rayon



Beautiful ITALY is awaiting you

NAPLES

and its wonderful surroundings

CAPRI, SORRENTO, CASTELLAMARE, POMPEII, ERCOLANO, ISCHIA, AMALFI, RAVELLO

In all seasons the ideal sojourn

Sports—Social events—Opera season

HOTELS

CONTINENTAL
on the sea front

GRAND HOTEL
on the sea front

ROYAL
first class, on the
sea front

TERMINUS
next Central Sta-
tion

ISOTTA & GENÈVE

CIRCUMVESUVIANA Railway:
to Pompeii, Castellamare, Sorrento

For information apply: Comitato Provinciale Turismo - Naples

EXCELSIOR
on the sea front

PARKER'S
enchanting view

SANTA LUCIA
first class, on the
sea front

VESUVE
first class, on the
sea front

VITTORIA

PALERMO

Do not leave Italy without having seen Palermo and its
"Conca d'Oro" on the lovely island of SICILY

"PRIMAVERA SICILIANA"

Railway and Steamer reductions from October 15th to
May 15th

For information: Azienda Autonoma Turismo—Palazzo di Città-Palermo

MERANO

Sunshine and flowers—nowhere so early

Spring and Easter—nowhere so beautiful!

PARC-HOTEL, Maia alta, 180 beds, boxes, O. Panzer

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IN HANDLING SHIPS . . .
AND SERVING PASSENGERS

*{ . . . if we are to judge by
the many letters we receive }*

It is pleasing, of course, to note the steady influx of kind remarks about us . . . especially the personal tone of all these letters. Some mention names . . . First Officer So-and-So, Ashford the steward, Richardson the head barber. But even where names are omitted, people seem to write just as pointedly about men...and women, too. It's the waiter at table 57, or a stewardess, or the gardener. Little things that have pleased . . . personalities.

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It's a two-fold tradition . . . and its influence cannot be escaped, from quarterdeck to galley. That's why passengers speak of captains and stewards in the same breath. That's why, in fact or in intent, these letters are addressed not to the Line but to Cunard White Star men.

JIM

August 3, 1934.

Dear Charles:

When I spoke to you, on my return from Europe in June, of two or three incidents in my experience on the Aquitania, you said that if I would repeat in writing what I had told you, you would like to send it to your friend, Mr. Stewart. I neglected to do it because I did not share your belief that he or the Cunard officials would be interested in hearing one more voice in the chorus that sings the praise of that incomparable line. But the inclosed form letter from Mr. Austin moves me to a tardy compliance with your request.

Going aboard the Aquitania in New York on March 7, after an absence of three years, we found ourselves in the friendly and efficient hands of our old cabin steward and stewardess, Ashford and Miss MacNichol. At breakfast the next morning, I was amazed to have Batcheller, the head waiter, remember an idiosyncrasy of mine and propose to have a good tart apple sliced into my porridge. About the same time Mrs. Morgan was making her appearance in the Lounge and Steward Hook was greeting her with an invitation to her favorite chair by the open fire. And one of Richardson's barbers even knew how I wanted my hair cut from his memory of having cut it on the Carinthia five years before. I left the ship at Naples, and when I rejoined it at Cherbourg several weeks afterward I had forgotten my choice of table wine, but the wine steward hadn't.

Everywhere on the ship a touch of personal interest warmed the intelligent service and also the hospitality of that prince of the sea, Captain Irving, and of his officers. As long as the Aquitania sails, I shall have another home.

Truly,

James Morgan



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ON THE S. S. WASHINGTON



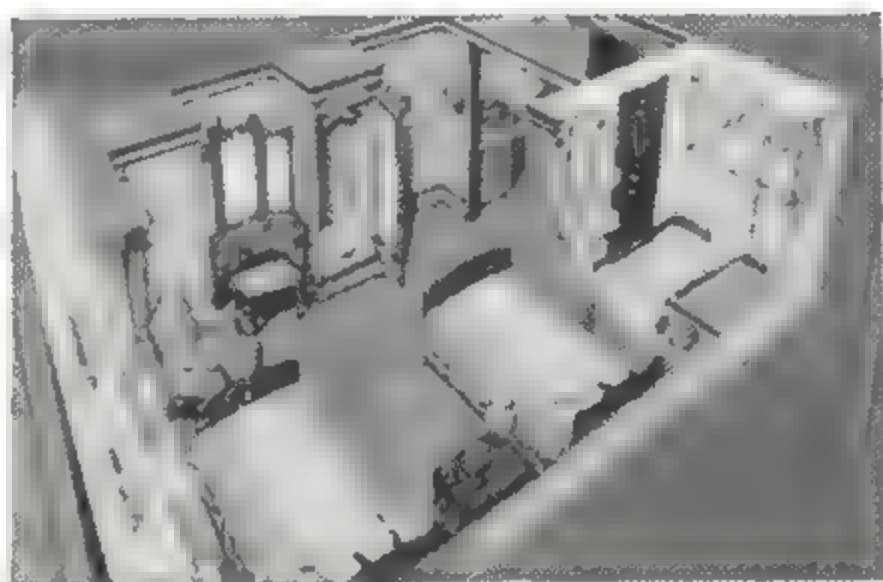
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Press Bureau

Parents are frequently heard to moan that letters from their children at school never tell them enough. This year, the Warrenton Country School for girls, in Warrenton, Virginia, inaugurated a fortnightly news letter, which is sent to all patrons. All the happenings of the school are thoroughly discussed in these letters. Parents know what is going on and can fill in such gaps and omissions—as well as correct such over-statements—as daughters are prone to indulge in.

Cyclists' Club

A bicycle doesn't seem to be a particularly valuable educational tool, at first glance. However, the Moses Brown School, of Providence, Rhode Island, is discovering that it has vast possibilities. In 1932, the Moses Brown Bicycle Club was organized with fourteen members ... now there are seventy. Any boy in the seventh or eighth grade is eligible, and most of those eligible are members. Initiation requirements are stiff. First, the initiation fee must be earned by the boy himself. Then he must meet twenty requirements. Ten of them have to do with his riding ability—five with his knowledge of the mechanical adjustments of his bike—and the remaining five with his knowledge of traffic regulations. Further duties and responsibilities come after initiation. But it all seems very much worthwhile to the full-fledged member when he starts out with the club for his first all-day trip through the countryside. The re-

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NEWS...

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The Bones of Art

Art is infringing on biology—or vice versa. The Naum M. Los School of Art in New York City has secured skeletons of five different animals for its course in Constructive Anatomy. The students in modeling and drawing start out with the bare bones of their subject. Only after they have constructed a scientifically correct skeleton are they permitted to add muscles, sinews, flesh, and such trifling externals as hair and skin. The early progressive studies of horses done by students in the school may look like exhibits in the Museum of Natural History. The final compositions have the power and beauty of truth.

Movies for Success

The Worcester Academy for boys, in Worcester, Massachusetts, is bending the movies—that one-time bane of parents' existence—to a worthwhile cause. Ten of the outstanding pictures of the year are being used as subject-matter in a new course called *Secrets of Success*. Each movie will be cut to its most significant and thought-provoking situations, and, after the showing, a class discussion is held. With a younger generation that is increasingly picture-minded, the school feels that movies are the most vivid means of giving reality to abstract problems and encouraging constructive thinking about them.

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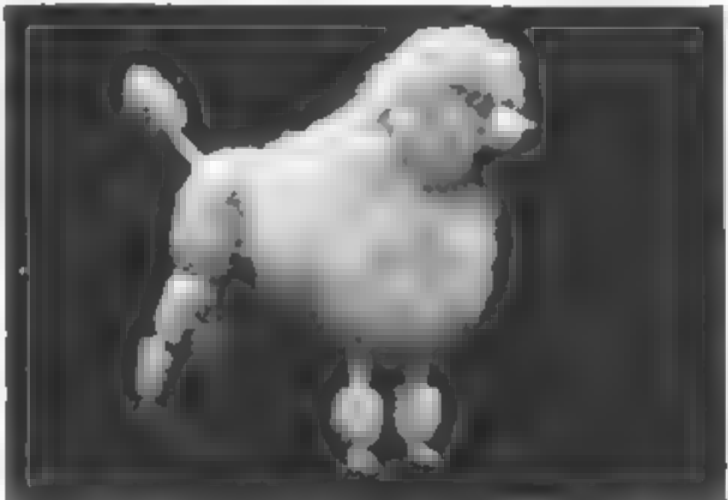
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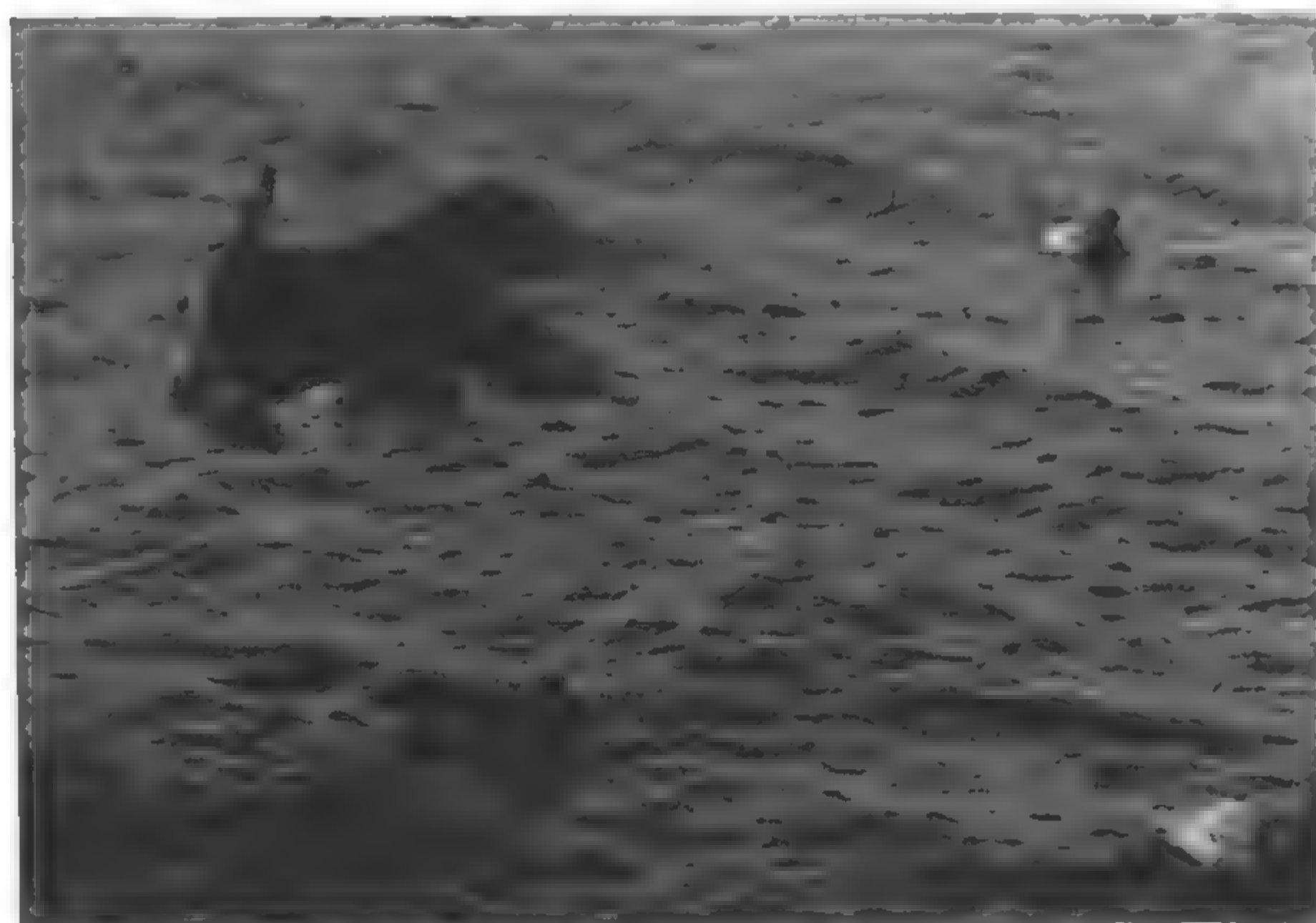
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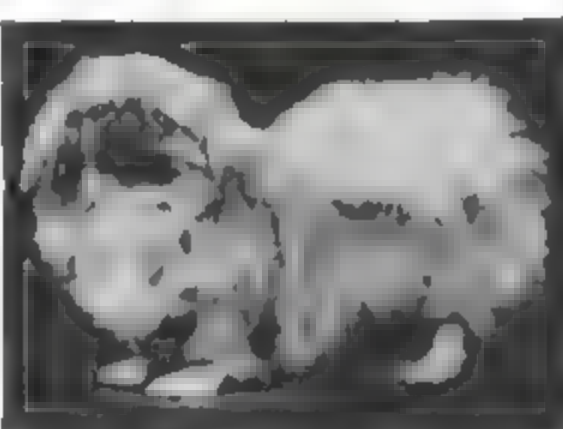
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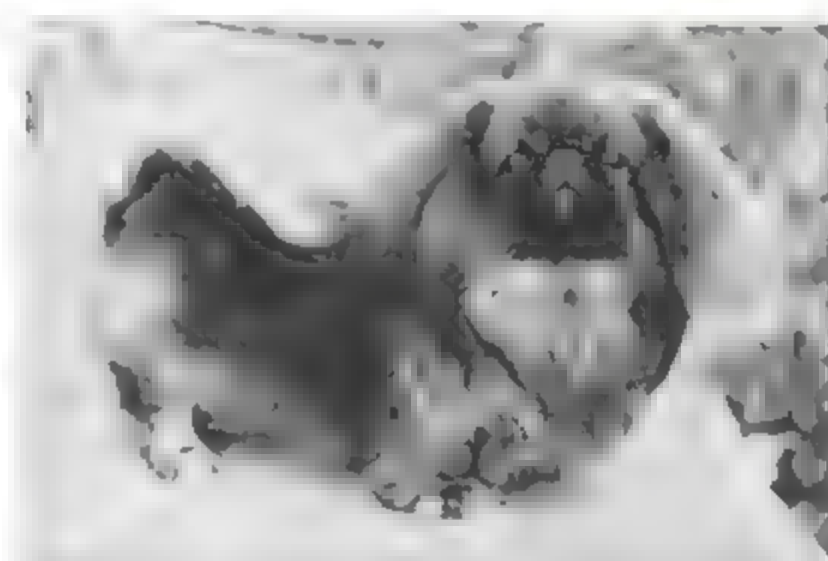
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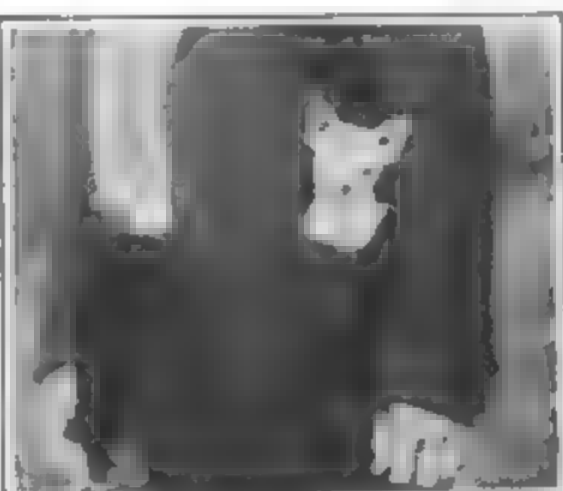
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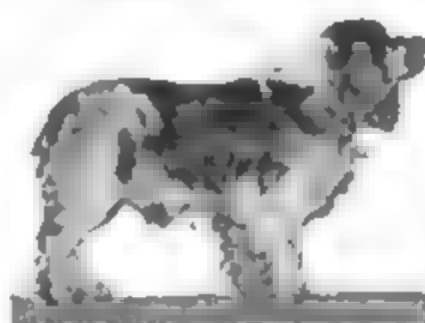
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THE BEST WAY to go about buying a dog is to write to some of the kennels advertised in Vogue. Only registered dogs from reliable breeders can be advertised in The Dog Mode, as our censorship is strictly maintained. Incidentally, if you've never bought a dog by mail, you may be surprised to learn that most registered dogs are bought that way. Just tell the breeder the breed, sex, age, and color of the dog you have in mind, the surroundings in which you will keep him and the price you expect to pay. The breeder will handle all the details.

But should you fail to find advertised here the kind of dog you want, write to us and we'll help you find him with no obligation on your part. Address: The Dog Mode of Vogue, Graybar Building, New York City.



Contestants at the Chesapeake trials, Elkton, Md.

Duck-dog

swim so well or shake so dry. He shouldn't have dew claws, be overshot or undershot.

He needs his broad, round skull to house his brains, his moderately long and very muscular neck and powerful body for his job. His legs should be straight and strong, and not too long or too short. Above all, he needs that double coat that sheds water like the back of his friend, the duck. As for color, the idea is to pick for the locale in which he's to be used.

If you know your Chesapeakes, you'll hardly expect to find one with a cocky, stylish action like a Foxterrier, for instance. Chessy just isn't built that way, even in disposition. He'll move freely, though, and with clearly apparent power; a canine sedan, so to speak, rather than a motorcycle. This is just what you'd really expect in a dog of his size and weight; as a matter of fact, anything else would probably look quite out of place.

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smart woman's secret to a delight-
ful variation of coiffure. Manuel's
Transformations combine the texture
and sheen of the most beautiful
hair with the charming arrangement
of an expert hair dresser. Come in
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\$19.75 to \$175.00

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*Sleek kid with strips of stitching,
diamond punching and rows of
contrasting pinking...there's
dressmaker genius in this new
tie! Blue or Black \$13.50*

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Vogue Covers

Restaurant pittoresque



• Have you been to Versailles lately? No, I don't mean to that famous palace with its beautiful grounds in France, but to its French replica right here in New York. This is a new restaurant-
rendezvous, where the Little Picture House used to be, on East Fiftieth Street between Lexington and Third Avenues. Enter the portals, and straightway you find yourself in a garden pergola with characteristic fountain and historic scenes depicted by giant photographic murals. The colour scheme, very striking, is a combination of dead-white and American-beauty red, with white Venetian blinds high-lighting the wall panels and the stage. The stage is used for the band-stand, and the former orchestra floor of the theatre has been levelled off to accommodate the tables and the dancing space. Where the lobby used to be, there is now a café lounge, in American-beauty red with contrasting maple walls and a silver-striped bar. The projection booth in the balcony has been replaced by a severe wrought-iron balustrade. Over it all is shed a radiance and a colour sheen that I can't describe, but I'm told that they are contrived by means of a new electrical device.

The décor of the restaurant is, of course, impressive—but so is the food. The cuisine has a superfine French accent, and service is accompanied by a variety of entertaining features. At lunch, for example, a five-piece string orchestra plays. The cocktail hour is jollified by the Meadowbrook Boys, a trio who play the piano and sing. Then there is a show at late dinner and supper, with Billy Rey as the high spot. He is not only Master of Ceremonies, but a whole show in himself, for he sings, dances, and does an amusing juggling act. Music during the evening is provided by Joseph C. Smith's dance orchestra, assisted by Rodriguez' Castilians.

A feature at lunch on Thursdays, which is deservedly popular during this Lenten season, is the novel fash-

ion show for the benefit of deserving charities. One of the attractive affairs of this sort a few weeks ago, with young married women and débutantes acting as mannequins, was the knickknack lunch. Each guest contributed a package of knickknacks, to be sold later at the Nearly New Shop. This is a resale shop located at 913 Eighth Avenue, and its proceeds are donated to various charities, especially those devoted to needy infants and children.

Flower decoration



• The chances are, these spring days, that when you tell your hostess how satisfying to the soul are her arrangements of flowers, she will say: "I don't deserve any of the credit. Haven't you read *Flower Decoration*, by Constance Spry?"

If you have not read it, I advise you, from the fruits of delightful experience, to do so at once. To me, it was a surprising and exciting book: surprising because, in spite of its wealth of information, it is modest in its manner; and exciting because it combines common sense with a complete disregard of the usual conventions of flower arrangement.

Mrs. Spry says that an artist friend once taught her what she has come to consider the first fixed rule of flower arrangement—"to keep a mind clear of prejudice and fixed ideas." Added to this dispassionate openness of mind, however, is a love of flowers—not that blind respect for Nature's handiwork which paralyses most of us, but an affection that is born of intimate knowledge plus information. Mrs. Spry understands flowers, just as some people understand dogs or children or Diesel motors.

The best proof of this is her firm but gentle refusal to treat tall flowers invariably as tall flowers. She loves to shorten the long stems of pinks or sweet-williams, so that they look in bowls as one has always felt they should look (but never do) in gardens. And, instead of those overwhelming sprays of lilacs or peonies, which seem only to belong in umbrella-stands, Mrs. Spry suggests using

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Twin Sets
Shawls
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Samples on Request

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The Bedroom is our domain. We show
more than 100 beautiful beds and all
the Simmons built-for-sleep products.
Louis XVI bed \$85. Beautyrest mat-
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420 MADISON AVE. NEW YORK

the town

only the heads of the blossoms in low bowls, often without any foliage whatever. Your reviewer shouted bravo at this, for it is only a short time ago since she first daringly snipped the tops from red and white phlox, clustered them closely in a wide bowl, and had her reward not only in the triumph of Mind Over Phlox, but in the baffled expressions of dinner-guests. "What are those fascinating little flowers?" one of them asked. "I ought to know, but I can't think what they are."

Mrs. Spry suggests dozens of other revolutionary ideas—among them the use of cabbage-leaves and kale. She suggests flower arrangements for every meal, and even discusses flowers in detail according to their colours. Weddings, parties, restaurants—these are all considered. There is also a chapter on vases, and another on the methods of preserving the lives of cut flowers.

The author invariably considers flowers as a part of the whole scheme of decoration; that is, they have for her not only colour and fragrance, but texture and form—always in relation to indoor surroundings. As proof of this, at the back of the book, is a series of photographs of her arrangements. These, for sheer freshness and for beauty of form and design, are almost startling.

Thus, a valuable help to hostesses has been created—a charmingly written flower book that is as useful for city dwellers as for garden-growing country folk. The American edition of this British book is published by G. P. Putnam's Sons.

Steak by appointment



• It's only logical, I think, that it should be a woman who has invented a steak dinner with all of the prerequisites of home in a restaurant setting. Perhaps you might not believe that you

can find an honest-to-goodness porterhouse steak any more, but that is one of the very special specialties at Susan Palmer's, in the bar downstairs. Porterhouse signifies a certain de luxe cut of steak, as you know, than which there is none bet-

ter nor juicier.

The next time that you want to dine several congenial friends with healthy appetites, take advantage of this wonderfully easy system that Susan Palmer has worked out for you. First, you order the dinner at least a few hours in advance—that is necessary, because the steak is cut and broiled especially for this occasion. It's like a party, really. The bar, which has an English tap-room air, is a cheery spot, with the genial Jerry mixing drinks and making his famous oyster stews, and Bill Barry playing and singing at the little piano. A cocktail or two sets the pace, and then comes the first course of your dinner. Maybe you'd like oysters (a specialty of the house) or an appetizer of some sort. Or perhaps, while the steak is on the fire, you'd prefer merely the salad bowl of generous proportions. The ingredients are fresh and green and highly varied, all beautifully mixed and tossed about.

When the steak comes off the charcoal grill, it is served in such a dramatic manner that I really shouldn't disclose the surprise. But this is it—one of those remarkable silver services that work like a turntable and contain covered dishes for a variety of vegetables and relishes ranged around the *pièce de résistance*. The steak, very large and tender, is carved and served at the table, and grilled marrow-bones and mammoth baked potatoes haven't been forgotten. A specially cooked dinner like this, served with delicious home-made rolls and cinnamon buns, and whatever dessert you fancy, costs about two dollars and a half a person, and is more than worth it.

Susan Palmer's is at 2 West Forty-Ninth Street, very convenient when you are on your way to or from the play. The bar down-stairs is becoming increasingly popular, especially for mixed parties. It is open until one in the morning, or later. A recent acquisition are the murals, done by Lillian Gaertner Palmedo, lettered with friendly legends composed by Susan and Jack Palmer. Mrs. Palmer is no mere name or myth, but a very real, capable, and charming person. (Continued on page 42)

Gays In Boston - the better shop

Always the newest, nicest FROCKS
—just out of their tissues.

"STYLE . . . AND A TOUCH OF GENIUS"

Artful design

—in this Poco Vamp

12.50

Leather and fabric attain exquisite harmony in this gracious sandal for afternoon wear. Black with patent. Navy with blue kid.
Companion bags and hose.
Write for "Spring Foot Scene"

J & J SLATER

New York: 415 Fifth Ave. 575 Madison Ave.
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Telephone and Mail orders

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Janine

Linen, stitched and in all the gay colors of Spring, accents this smart sheer suit. **\$16.75**

Navy & Powder Blue • Black & Maize
Navy & Dusty Pink • Black & Dusty Pink

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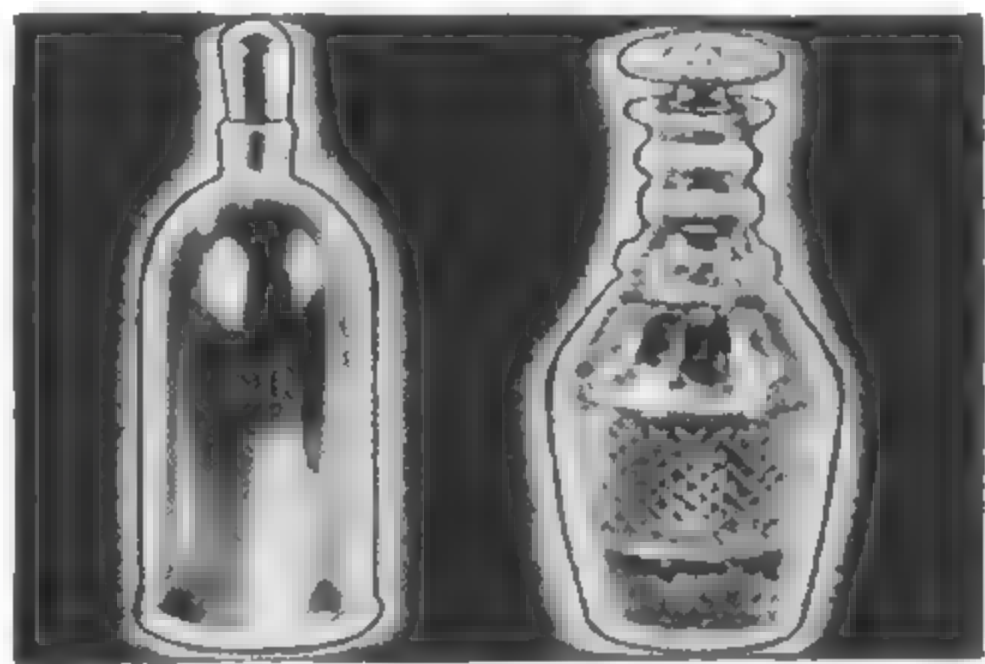
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Fine Crystal Decanters

We specialize in decanters, old and new, which make charming and useful presents. The one shown at the left of our illustration is an "Orrefors" decanter and the price is \$7.50. The one on the right is cut glass and the price is \$10.00.

We invite your inspection of our Second Floor where may be found a varied selection of attractive articles, ranging in price from \$2.50 upwards.

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Rows of Braid on SILK KID!



A heavenly oxford of beautiful lines! In blue or black silk kid with matching silk braid; or fine grey suede with blue silk braid. \$12⁵⁰

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A sleek one-eyelet pump. Perfect for your first spring frocks and suits. In brown or blue gabardine with kidskin, or black with patent leather. Bench made, of course. \$16.75

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Janet Rose Inc.

GOWNS
HATS

665 Fifth Avenue
FORMERLY
WITH Joseph

"Speaking of Operations," said the Tweed Skirt

"Madam is a little plump," confessed the Tweed Skirt, "and I had been sat in until my rear profile was simply ludicrous."

"I supposed this baggy derriere would ruin my figure until my dyeing day. But no, for Madam, the clever thing, sent me to Landsman. I revealed in a custom cleansing, had my loose snappers sewed down, got my ripped seams stitched up, and then they shrunk out the rear bagginess. Now I'm back to proper architecture, hand-pressed, and highly pleased!"

Gentlemen's Suits \$2.50
Gowns \$3 up

The LANDSMAN METHOD, Inc.
Cleaners To Fastidious People
The Waldorf-Astoria, New York City
Stillwell 4-7815

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 41)

Save our roadsides!

"I think that I shall never see
A billboard lovely as a tree.
Perhaps unless the billboards fall,
I'll never see a tree at all."

—OGDEN NASH

• Take heart, lovers of Nature! With the exercise of patience—and legislation—, we may one day see our trees again! The Zimmermann-Desmond Bill, blazing away at the impudent barkers that rear their saucy heads at the slightest pretext on our State highways and cast their ugly shadows over our innocent landscapes, is hanging fire in the Assembly. A number of States, including Massachusetts, Connecticut, and New Jersey, have already seen the light and given billboards a sound legal spanking, so why not our own New York, whom Nature has endowed not just wisely, but so well? When, as, and if the Bill becomes a legal fact, it will be possible to venture by motor into the country and see a tree without the necessity of first scaling a wooden poster. But, if you continue to be troubled with spots in front of your eyes in the form of billboards, grab a pen and address a plea to your Senator and to your Assemblyman—or Governor Lehman himself—for support of the Zimmermann-Desmond Bill, designed to control and regulate billboard advertising. All of the Garden Clubs are behind this movement, which you'll agree is headed straight as a die in the right direction. The New York State Committee for Billboard Legislation, 273 Pennsylvania Terminal, New York City, will gladly furnish any information on the subject to those interested. Better take action before you wake some morning and find a billboard nodding at you from your bedroom window!

Gold-rush

• Are you planning to go to the Pioneer Ball? Most every one is doing just that, because it's going to be a particularly colourful event, and very charitable. The ball is a costume affair, in the spirit of the days of '49, and the proceeds will go to the Xavier Free Publications Society for the Blind. This Society, through its circulating library system, accomplishes

a very wonderful work. Not only does it provide the blind throughout the States and Canada with the best books in raised print, but it also sends out "sound books." These are really long-playing phonograph records, contributing greatly to the happiness of elderly blind people who find it impossible to cope with braille. Still another fine activity of the Xavier Society is the circulating of books on church music. And there is even a system for teaching the talented blind to become organists and choir masters.

Heading a long list of distinguished patronesses, Mrs. James Roosevelt is honorary chairman for the Ball, and Mrs. Langdon W. Post is executive chairman. The place will be the Grand Ballroom of the Waldorf-Astoria; the date April 23. You may order tickets (for about \$7.50 each, including supper) from the headquarters of the Ball in Suite 685 at the Waldorf.

Sure to please



• There's a quality undeniably glamorous about the dancing of Rosita and Fontana. They are appearing twice nightly in the Persian Room at The Plaza. But go soon, because their engagement is limited.

• At The Savoy-Plaza, the supper-hour entertainment in the Café Lounge is now being provided by none other than our friend, Dwight Fiske. There probably isn't another *discur-pianiste* extant who has anything comparable to his repertoire.

If, by the way, you'd like to choose an especially pleasant place to while away the cocktail hour, you couldn't pick a better one than this smart café. Have you heard its orchestra, directed by Basil Fomeen? He is that very personable and gifted Russian gentleman who plays all your very favourite strains on his accordion to accompaniment of his charming smile. I could listen to him by the hour, and his music "dances" well. The Savoy-Plaza provides really grand drinks and inspired canapés, as you know, and is naturally a very popular spot.

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VOGUE COVERS THE TOWN

Dead give-away



• The handwriting expert will get you if you don't watch out! But my advice to you is to be a bit adventurous and pursue this expert in the science of graphology, which "tells all" and from which it seems hopeless to try to hide either your best or your worst self. It really is enlightening fun, and The Park Lane is serving up this *divertissement* daily for you in its "Round the World" bar. Drop in there soon, between five o'clock and early-morning closing time, and you will have the pleasure of meeting none other than the director of the American Institute of Graphology, who will analyse for you the way you cross your t's or dot your i's. He is Ivan Silva, and he can tell just from a scribble what career you should pursue in life. This is a pleasant little attention on the part of The Park Lane, and you can take it seriously or lightly, just as you prefer.

Manny's

• Forsyth Street was a long, long way to go, even if there was a juicy steak at the end of the trail. So, ever sympathetic to our appetites, Manny Wolf now has an up-town house. It's at Forty-Ninth Street and Third Avenue, you can't possibly miss it. Everything about it is on the large scale—the bar, the room, the waiters, the oysters, the chops, the good cheer, and so on. It must prove that there are still plenty of people who go in for serious eating. The waiters there have that rare sixth sense for picking those of us as likes our sirloins rare, and extra-plenty of butter in the oversize baked potatoes. The crowd is numerous and mixed, and you won't like it if you're the tea-room type. But the place is an answer to prayer if you have been longing to find a good, forthright chop-house on the Upper East Side.

Novel contest

• Those who like to go in for prizes and contests and such are reading *The White Gate*, by Warwick Deeping. It seems that this novel stimulates all kinds of theories and opinions about the psychologically in-

triguing subject of complexes. So, McBride's, the publishers, have posed some provocative questions on inferiority complexes and are offering prizes for your winning answers. These must be submitted by April 15, and the reward may be cash or books in case of luck. If you'd like further details, you might write to McBride's, at 4 West Sixteenth Street. And, in any case, read the book.

Theatre buffet

• The Crillon, in its attractive bar decorated by Winold Reiss, has innovated a London theatre buffet that solves the problem of dining well and still getting to the play on time. You take your choice, you serve yourself, and you spend no more than a small green bill.

Town Hall dates



• Here are some starred events on the Town Hall calendar. The hour in each case is half after eight, unless otherwise indicated. The dates refer to the first fortnight in April.

1. Mario Cozzi, barytone.
3. Mona Rani and her Hindu musicians.
4. Poldi Mildner, pianist.
5. Jeannette de Geelen, pianist.
6. Katherine Ruth Heyman, pianist (at 3 p.m.).
- Helvetia Männerchor in the evening.
7. United Ukrainian choruses.
8. Ruby Mercer, soprano (at 3 p.m.).
- Verna Osborne, soprano, in the evening.
9. Jacqueline Salomons, violinist.
10. The Dessoff Choirs; Margarete Dessoff conducting.
12. Lafayette College Glee Club and Choir; John Warren Erb conducting.
13. The Woman's Symphony Orchestra of New York; Antonia Brico conducting.
11. Mona Rani and her Hindu musicians.
15. Beethoven Association.

Art note

• Some artists who have "arrived" and many more who are "comers" are represented in the National Academy of Design Show at the American Fine Arts Society. The entries are from all over the United States in this exhibition, which is now being held for the one-hundred-and-tenth time. The Society is at 215 West Fifty-Seventh Street, and the showing will continue until April 9.

"FLANEUSE"



FLORENCE

Reichman

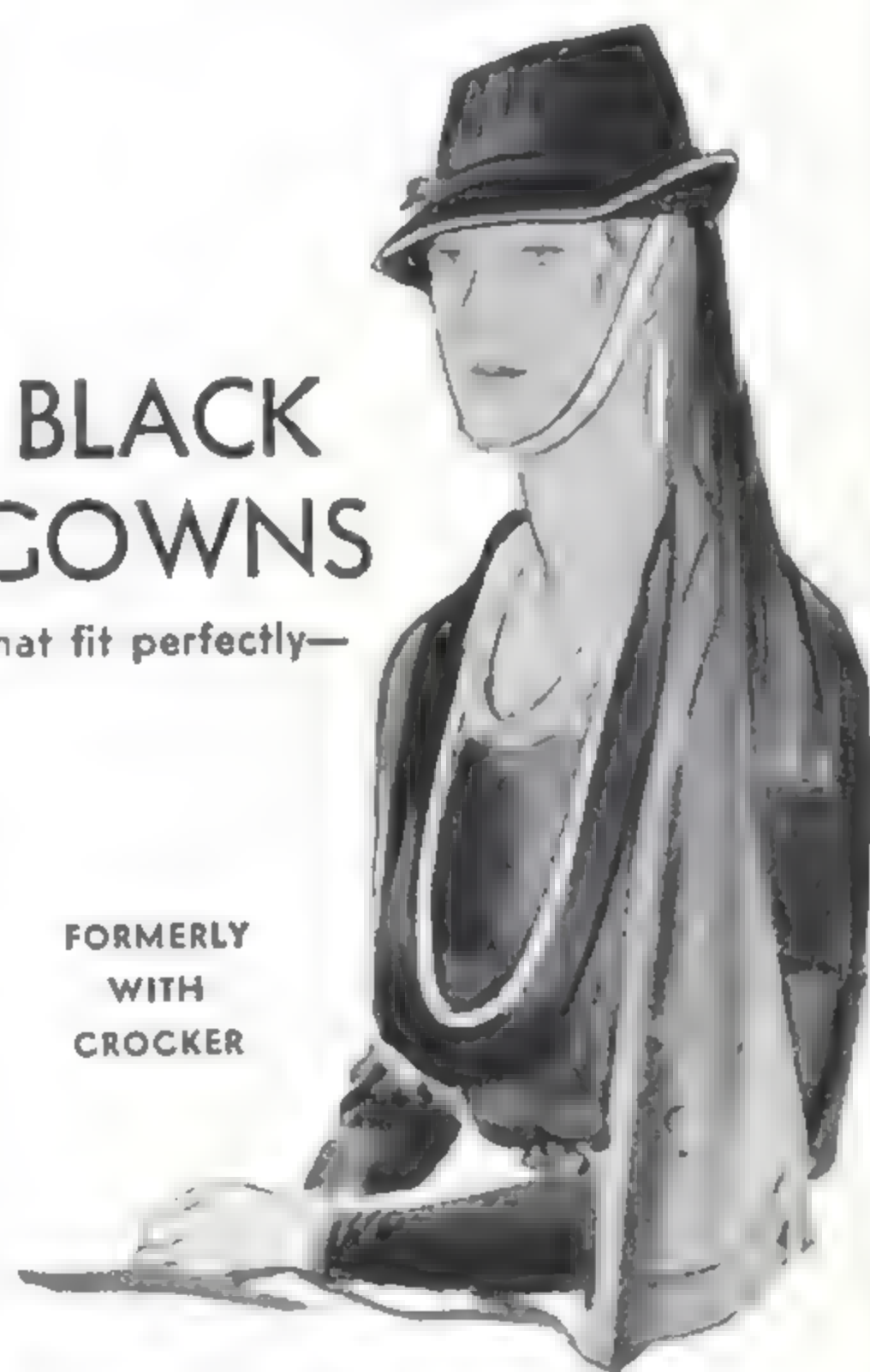
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BLACK GOWNS

that fit perfectly—

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WITH
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The
GRINGO
greet the
Spring in
a garden
of colors.



White Buckskin and pastels in Morocco, in blue, pink, green, yellow and beige. Black, brown, blue crushed pigskin. Exclusive with Shoecraft smartness 12.50.

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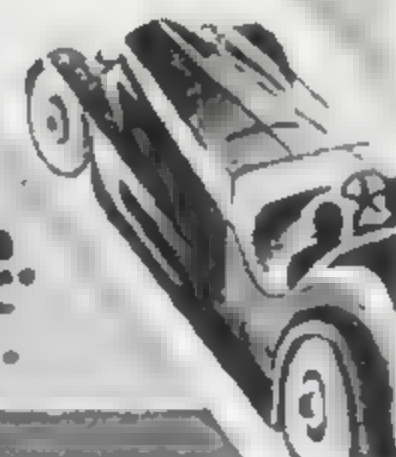
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All sizes to 11.....AAAAA to C



A new note of smartness is to be found in this spring creation with its calm contrasting band of black and white.

In black, blue and brown
Bag to match \$8.85 15.75

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Jacket and frock with hand-worked jabot. In navy, brown, black, and solid colors. 36 to 46 . . . \$19.75. Straw Breton sailor . . . \$12.50.

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few soft curls
form the
perfect coiffure
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Spring hats.
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Navy net with flashes of white for spring restaurant wear.

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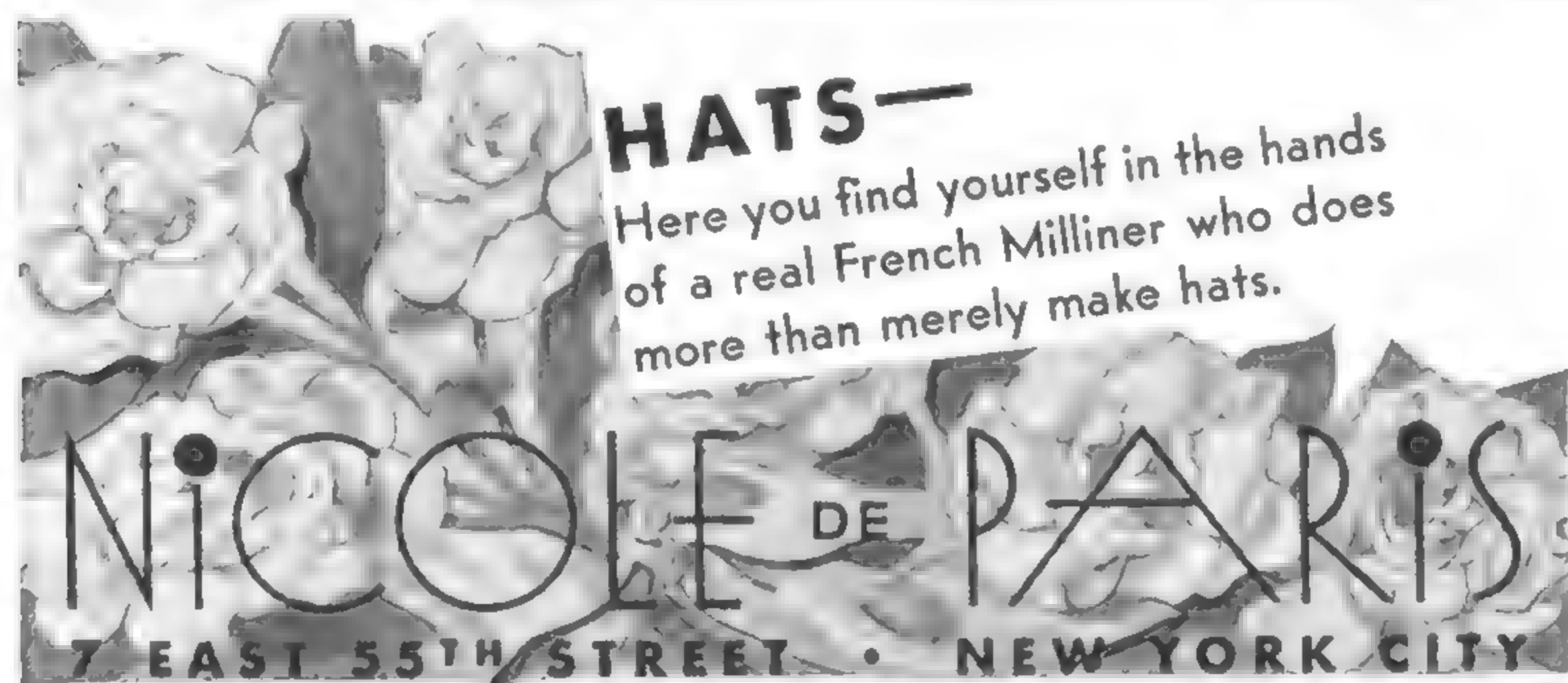
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CASUAL COUNTRY CLOTHES • FORMAL EVENING AND DINNER GOWNS



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Here you find yourself in the hands
of a real French Milliner who does
more than merely make hats.

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SOCIETY

BIRTHS

NEW YORK

Adare—On February 16, to Viscount and Viscountess Adare (Nancy L. Yuille), of County Limerick, Ireland, a daughter.

Conger—On March 3, to Mr. and Mrs. Frederic P. M. Conger (Elizabeth G. Mallett), of Dongan Hills, Staten Island, a son.

Pershhouse—On February 8, in Geneva, Switzerland, to Mr. and Mrs. Aubrey Pershouse (Edith S. Wood), a son, Derek Carter Pershouse.

Reyburn—On March 5, to Mr. and Mrs. A. Tevis Reyburn (Constance Brewer), a daughter, Adele Morrison Reyburn.

CLEVELAND

Chilcote—On February 20, to Mr. and Mrs. Lee Chilcote (Katherine Hodell), a son.

Hanger—On February 19, to Dr. Irwin Clay Hanger and Mrs. Hanger (Sarah G. Baldwin), a son, Clay Hanger.

FALL RIVER

Hawes—On February 18, to Dr. Cornelius Hawkins Hawes and Mrs. Hawes (Abby Helen Denison), a son.

INDIANAPOLIS

Beveridge—To Mr. and Mrs. Albert J. Beveridge, junior (Elizabeth L. Scaffe), a son, Albert J. Beveridge, third.

Greathouse—On February 17, to Mr. and Mrs. Charles Ashford Greathouse (Josephine Rockwood), a son, Charles Ashford Greathouse, junior.

MONTCLAIR

Ellinger—On January 16, to Mr. and Mrs. Alfred M. Ellinger (Elizabeth Eshbaugh), a son, Michael Chapin Ellinger.

Morgan—On February 16, to Mr. and Mrs. John T. Morgan (Barbara Berry), a son, Charles Eldridge Morgan, fourth.

Richie—On January 15, to Mr. and Mrs. Robert Richie (Jean Batt), a daughter, Judith Wood Richie.

Walton—On February 12, to Mr. and Mrs. F. W. Walton, junior (Gertrude Serrill), twin daughters, Barbara Walton and Frances Walton.

POUGHKEEPSIE

Smith—On February 19, to Mr. and Mrs. William Matteson Smith (Margaret Davis), a son, William De Garmo Smith, second.

SAINT JOSEPH, MISSOURI

Douglas—On January 19, to Mr. and Mrs. Stephen Ralph Douglas (Katherine Sprague), a son, Ralph Wilson Douglas, second.

SYRACUSE

Brust—On February 23, to Dr. John C. M. Brust and Mrs. Brust (Constance Cook), of Rochester, Minnesota, a daughter, Margaret Morrison Brust.

Truman—On February 8, to Mr. and Mrs. Francis M. Truman (Charlotte Hinds), a daughter, Barbara Ann Truman.

ENGAGEMENTS

NEW YORK

Lapsley-Hallowell—Miss Elizabeth H. Lapsley, daughter of the late John Willard Lapsley and Mrs. Lapsley, of Bedford Village, New York, to Mr. John White Hallowell, son of the late John White Hallowell and Mrs. Hallowell, of Milton, Massachusetts.

Marvin-Behn—Miss Camilla Marvin, daughter of Mr. and Mrs. Arba Bryan Marvin, second, of New York and New Canaan, Connecticut, to Mr. Sosthènes Behn, second, son of the late Hernand Behn and Mrs. Behn, of New York and Saint-Jean de Luz, France.

Neilson-Newick—Miss Lillian Hilliard Neilson, daughter of Mr. and Mrs. Robert Hude Neilson, of New York, to Mr. George M. Newick, son of Mr. and Mrs. Albert E. Newick, of York Harbor, Maine.

BOSTON

Seaver-Rice—Miss Jinnet Seaver, daughter of Dr. Edwin P. Seaver and Mrs. Seaver, of New Bedford, Massachusetts, to Mr. John Clark Rice, junior, son of Mr. and Mrs. John Clark Rice, of Dedham, Massachusetts.

CHARLOTTE, NORTH CAROLINA

Johnson-Campbell—Miss Elizabeth Johnson, daughter of the Reverend Dr. Albert Sidney Johnson and Mrs. Johnson, of Charlotte, to Ensign James H. Campbell, U. S. N., son of Mr. and Mrs. Edward Campbell, of Little Rock, Arkansas.

ENGAGEMENTS—Cont.

CINCINNATI

Haydock-Heald—Miss Anne Haydock, daughter of Mr. and Mrs. George Haydock, to Mr. William Heald, son of the late Albert Heald and Mrs. Heald, of Methuen, Massachusetts.

CLEVELAND

Judd-Green—Miss Ruth Elaine Judd, daughter of the late Bernard Arthur Judd and Mrs. Judd, to Mr. Robert Thomas Green, son of the late Thomas Jefferson Green and Mrs. Green.

Pope-Bruce—Miss Flora Sargent Pope, daughter of Mr. and Mrs. George Whitney Pope, to Mr. Leonard Herrick Bruce, son of the late Frederick Bruce and Mrs. Bruce.

ELMIRA

Richmond-Baldwin—Miss Lois Richmond, daughter of Mr. and Mrs. Francis A. Richmond, to Mr. Everett E. Baldwin, son of Mr. and Mrs. N. E. Baldwin.

FALL RIVER

Durfee-Collinan—Miss Constance Durfee, daughter of Mr. and Mrs. Charles Hazard Durfee, of Fall River, Massachusetts, and Tiverton, Rhode Island, to Lieutenant Ralph Collinan, junior, U. S. N., son of Mr. and Mrs. Ralph Collinan, of Hohokus, New Jersey, and Irapuato, Mexico.

KANSAS CITY

Crabbs-Peck—Miss Mary Scott Crabbs, daughter of Mr. and Mrs. Leo Crabbs, to Mr. George Clark Peck, of the City of Mexico, son of the late Mr. and Mrs. George Clark Peck, of Philadelphia, Pennsylvania.

NASHVILLE

Hawkinson-Brandau—Miss Ethel Hawkinson, daughter of Mr. and Mrs. John A. Hawkinson, to Mr. Seawell Brandau, son of the late A. G. Brandau and Mrs. Brandau.

Webb-Spears—Miss Corinne Webb, daughter of Mr. and Mrs. Thomas Dwight Webb, of Washington, D. C., and Nashville, Tennessee, to Mr. William Spears, of Nashville, son of Mr. and Mrs. L. N. Spears, of Chattanooga, Tennessee.

PHILADELPHIA

Howell-Young—Miss Martha Thomas Howell, daughter of Mr. and Mrs. Lardner Howell, of Whitford, Pennsylvania, to Mr. John Randolph Young, son of Colonel Charles Duncanson Young and Mrs. Young, of Haverford, Pennsylvania, and Charlotte County, Virginia.

Kent-Catherwood—Miss Virginia Tucker Kent, daughter of Mr. and Mrs. A. Atwater Kent, of "West Hills," Ardmore, Pennsylvania, to Mr. Cummins Catherwood, of "Millbrook Farm," Haverford, Pennsylvania, son of the late D. B. Cummins Catherwood.

READING

Eckert-Sellers—Miss Elizabeth Eckert, daughter of Mr. and Mrs. William K. Eckert, of Reading, Pennsylvania, to Mr. Alexander Sellers, junior, son of Mr. and Mrs. Alexander Sellers, of "Meadowcroft," Radnor, Pennsylvania.

SAN ANTONIO

Kampmann-Lasater—Miss Carolyn Kampmann, daughter of Mr. and Mrs. I. S. Kampmann, to Mr. Garland C. Lasater, son of Mrs. Edward C. Lasater, of Falfurrias, Texas.

Richey-Wyatt—Miss Eloise Richey, daughter of Mr. and Mrs. Robert Augustus Richey, to Mr. William Irvin Wyatt, son of Mr. and Mrs. Charles Wyatt.

TORONTO, ONTARIO

Logan-Smart—Miss Frances Isabel Logan, daughter of Mr. Sydney Henry Logan, to Mr. Edward William Smart, son of Mrs. Howard E. Smart.

UTICA

Tilton-Langfitt—Miss Lucy Tilton, daughter of Mr. and Mrs. Benjamin E. Tilton, to Mr. Silas Benton Langfitt, junior, son of Mr. and Mrs. Silas Benton Langfitt, of Parkersburg, West Virginia.

WASHINGTON, D. C.

McNinch-Hunter—Miss Mary Groome McNinch, daughter of Judge Frank R. McNinch and Mrs. McNinch, to Mr. John Merritt Hunter, junior, of Lakewood, New Jersey, and Washington, D. C.

(Continued on page 45)

SOCIETY

(CONTINUED FROM PAGE 44)

WEDDINGS

NEW YORK

Bevans-Delafield—On January 17, in Noroton, Connecticut, Mr. Lawrence Logan Bevans, son of Mr. and Mrs. David Peyton Bevans, of Darien, Connecticut, and Miss Georgette W. Delafield, daughter of Mr. Edward H. Delafield, of Noroton.

Brewster-Stone—On February 25, in Saint James' Church, Mr. Edward Cox Brewster, son of Mr. and Mrs. George S. Brewster, and Miss Janet Stone, daughter of Mr. and Mrs. Charles Augustus Stone.

Cromwell-Duke—On February 13, Mr. James Henry Roberts Cromwell, son of Mrs. Edward T. Stotesbury, of Philadelphia, Pennsylvania, and Miss Doris Duke, daughter of the late James Buchanan Duke and Mrs. Duke, of New York.

Gibson-Sedgwick—On February 23, in Saint Paul's Episcopal Church, Stockbridge, Massachusetts, Mr. George Danbridge Gibson, son of Mr. and Mrs. George Armistead Gibson, of Richmond, Virginia, and Miss Edith Ludlow Sedgwick, daughter of the Reverend Dr. Theodore Sedgwick and Mrs. Sedgwick, of Sharon, Connecticut.

Gundry-Drexel—On February 20, in Nassau, Bahamas, Mr. John Murton Gundry, junior, of Cleveland, Ohio, and Miss Marjorie Gould Drexel, daughter of Mr. and Mrs. Anthony J. Drexel.

MacDonald-Morris—On February 2, in the Lady Chapel of Saint Patrick's Cathedral, Mr. Byrnes MacDonald, son of Mr. George MacDonald, and Miss Leta Morris, daughter of Mr. Lewis Gouverneur Morris.

Meserve-Kellogg—On January 26, in the Chantry of Saint Thomas' Church, Mr. F. Leighton Meserve, son of Mr. and Mrs. Frederick Hill Meserve, and Miss Kathleen Kellogg, daughter of Mrs. Charles Snow Kellogg.

Morris-Frelinghuysen—On January 30, in the Chapel of the Little Church around the Corner, New York, Mr. George Lovett Kingsland Morris, son of the late Colonel Newbold Morris and Mrs. Morris, of New York and Lenox, Massachusetts, and Miss Estelle Condit Frelinghuysen, daughter of the late Mr. and Mrs. Frederick Frelinghuysen.

WEDDINGS

Rich-Robertson—On February 14, in the Madison Avenue Presbyterian Church, Major William Lathrop Rich, son of the late William Lathrop Rich, and Miss Lily Fiedler Robertson, daughter of Mrs. Henry Montague Robertson.

CINCINNATI

Jones-von Steinwehr—On January 26, Mr. Edward Ellis Jones, son of Mr. and Mrs. William Davis Jones, of Youngstown, Ohio, and Miss Elsa von Steinwehr, daughter of the late Frederick C. von Steinwehr and Mrs. von Steinwehr.

Robinson-Raff—On February 9, Mr. Donald H. Robinson, son of Mr. and Mrs. Kinnear Robinson, of New York, and Miss Margaret Raff, daughter of Mrs. Rozella Freeman Raff.

White-Waite—On January 9, Mr. George Crosby White, of New York, son of the late Sumner White and Mrs. White, and Miss Ione B. Waite, daughter of Mr. Morrison R. Waite.

DAYTON

Hatcher-Edwards—On November 29, in Warren, Ohio, Mr. James Brush Hatcher, of Dayton, Ohio, son of Dr. Harry Haver Hatcher and Mrs. Hatcher, and Miss Helen Jeannette Edwards, of Warren, daughter of Mr. and Mrs. William Fletcher Edwards.

DETROIT

Brush-Gilbert—On November 30, in Toledo, Ohio, Mr. Alanson Knight Brush, son of Mr. and Mrs. William Avery Brush, of Detroit, Michigan, and Miss Louise G. Gilbert, daughter of Mrs. Charles Churchill Gilbert.

HOUSTON

Fay-Haden—On February 3, in New York, Mr. Albert B. Fay, son of Mr. and Mrs. Charles Fay, of Louisiana, and Miss Homaiselle Haden, daughter of Dr. Henry C. Haden and Mrs. Haden.

KANSAS CITY

Hockaday-Spencer—On January 19, Mr. Irvine O. Hockaday, third, son of Mrs. Rollins Mills Hockaday, and Mrs. Helen McCune Spencer, daughter of Judge Henry L. McCune and Mrs. McCune.

(Continued on page 46)



23 East 67
New York



*Jessie Franklin Turner
Her own designs
fabrics and colorings*

Bonwit Teller

NEW SHOE SALON



Designed by Patter DeLiso

*"High-Tied"
in Gabardine*

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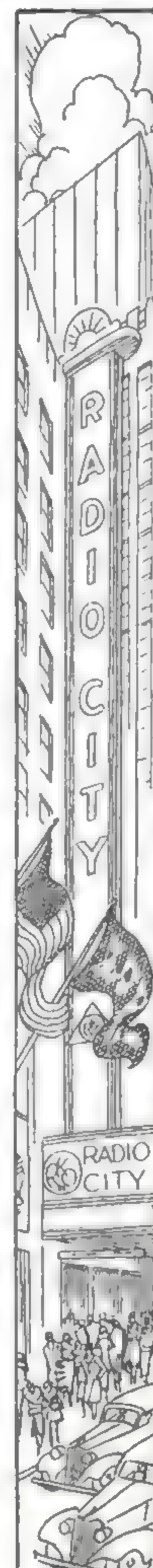
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SAVOY-PLAZA

FIFTH AVE • 58th TO 59th STS • NEW YORK



SOCIETY

(CONTINUED FROM PAGE 45)

WEDDINGS

WEDDINGS

KANSAS CITY

James-Guignon—On December 16, in Grace and Holy Trinity Church, Mr. Daniel Lewis James, son of Mr. and Mrs. D. L. James, and Miss Rosalie Guignon, daughter of Mr. and Mrs. Barat A. Guignon.

Smith-Townley—On November 24, Mr. Lewis M. Smith, junior, son of Mr. and Mrs. Lewis M. Smith, and Mrs. Dorothy Pew Townley, daughter of Mr. and Mrs. John B. Pew.

NEW ORLEANS

Eastman-Menge—Mr. George Perry Eastman, junior, son of Mr. and Mrs. George Perry Eastman, and Miss Louise Ehrlich Menge, daughter of Mr. and Mrs. John Henry Menge.

PALM BEACH

Moffett-Quigley—On March 25, in Palm Beach, Florida, Mr. Robert Arkel Moffett, son of Mr. James A. Moffett, of New York and Washington, D. C., and Miss Ruth Marian Quigley, daughter of Mr. and Mrs. Frank Thomas Quigley, of Palm Beach and Cleveland, Ohio.

PHILADELPHIA

Algorotti-Bayliss—On January 31, in the Church of Saint Nereo and Saint Achilleo, Rome, Italy, Count Emmanuele Milani Corniani degli Algorotti and Miss Mary Bloomfield Bayliss, daughter of Mr. and Mrs. Charles W. Bayliss, of "Tre-ar-bryn," Wayne, Pennsylvania.

Balis-Townsend—On February 16, in Greensboro, North Carolina, Mr. Mark Edwin Balis, son of the late Mr. and Mrs. Clarence Wanton Balis, and Miss Rose Jenkins Townsend, daughter of Mr. and Mrs. James Swinton Townsend.

Frazer-Isham—On February 18, in Miami, Florida, Mr. Persifor Frazer, third, of Chestnut Hill, Pennsylvania, and Mrs. Margaret Isham, of New York, daughter of Mr. and Mrs. Harry A. Hurt.

PITTSBURGH

Mellon-Brown—On February 2, in New York, Mr. Paul Mellon, son of Mr. Andrew W. Mellon, of Pittsburgh, Pennsylvania, former Secretary of the Treasury, and Mrs. Mary Conover Brown, of New York, daughter of Dr. Charles Clinton Conover and Mrs. Conover, of Kansas City, Missouri.

SPOKANE

Bradley-Easton—On January 12, in the Cathedral of Saint John the Evangelist, Mr. John Davis Bradley, son of the late Frederick Worthen Bradley and Mrs. Bradley, of San Francisco, California, and Miss Jane Easton, daughter of Mr. and Mrs. S. Alexander Easton, of Cœur d'Alene and Kellogg, Idaho.

SPRINGFIELD

Studley-Sweet—On February 2, Mr. Robert Anson Studley, of Springfield, Massachusetts, and Miss Katherine Crossley Sweet, daughter of Dr. Frederick Benoni Sweet and Mrs. Sweet.

TULSA

Reilly-Markham—On February 2, in Tulsa, Oklahoma, Mr. John David Reilly, junior, of Tulsa, son of Mr. and Mrs. John David Reilly, of Pittsburgh, Pennsylvania, and Miss Marjorie Johanna Markham, daughter of the late John Henry Markham and Mrs. Markham.

WASHINGTON, D. C.

Henry-Palmer—On February 18, Mr. Harold Norman Henry, son of Mr. and Mrs. Norman George Henry, of New York, and Miss Laura Creighton Palmer, daughter of Rear-Admiral Leigh C. Palmer and Mrs. Palmer, of Washington, D. C.

WINSTON-SALEM

Brooks-Williams—On January 12, Mr. Thornton Higbie Brooks, son of Mr. and Mrs. A. L. Brooks, of Greensboro, North Carolina, and Miss Margaret Sherrill Williams, daughter of Mr. and Mrs. S. Clay Williams.

Siewers-Norfleet—On January 25, Mr. Charles Siewers, son of Mrs. Charles Siewers, and Mrs. Elsie Norfleet.



Natural silver fox bolero cape, superb, regal, bright with silver—wear one with your costume suit, your coat, your dinner gown—feel devastating, (yet not nearly as extravagant as you look). From a collection in the fur department. Fourth Floor. Deferred payments arranged.

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FIFTH AVENUE

34th STREET

NEW YORK



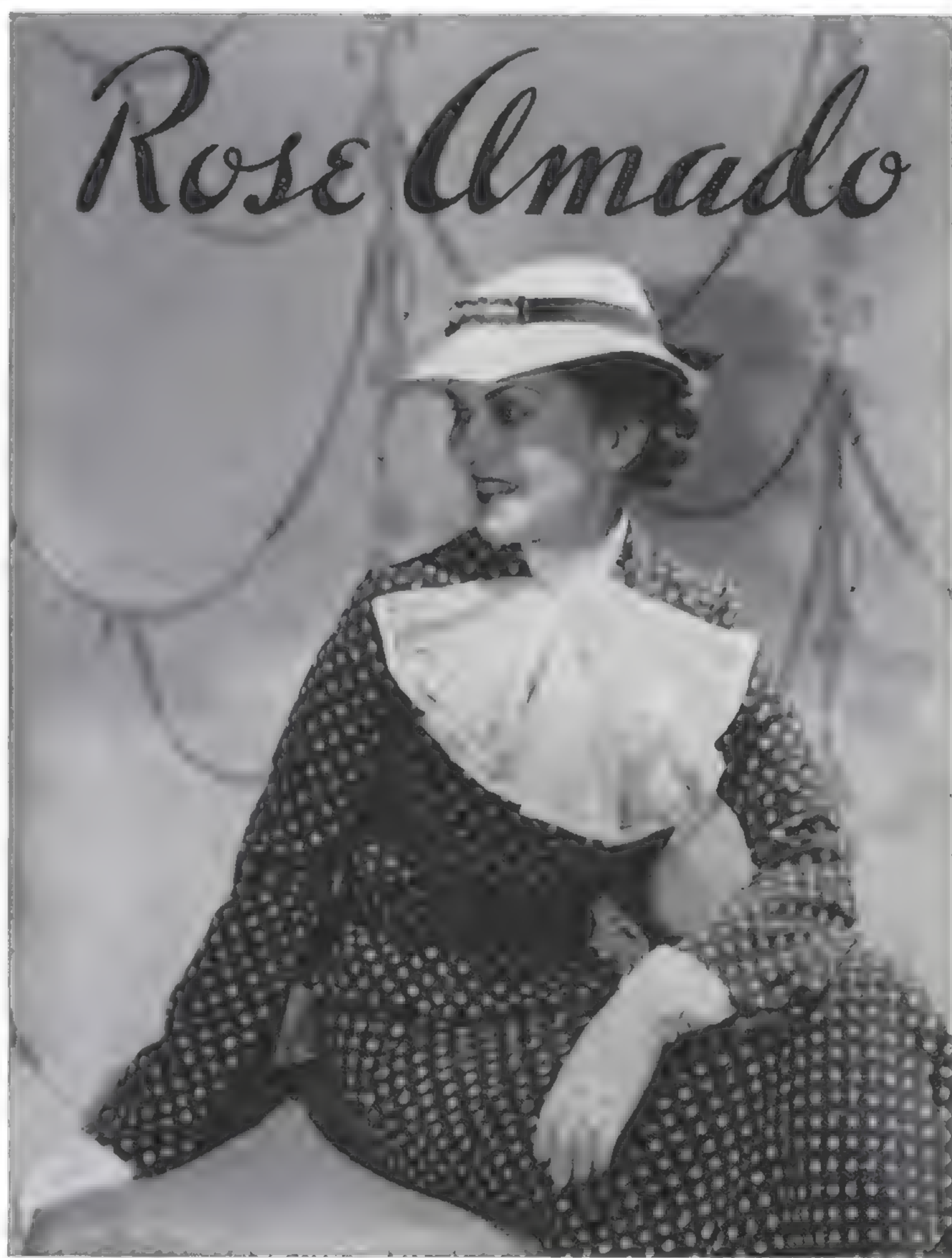
HAT BY MME. DONADIEU



Georgette Renal's dashing tailored coat of peppery tweed with a big red wool tie.

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Nelson

Suit of imported white-flecked navy taffeta with white organdie blouse, 125.00.
Hat of starched white pique, custom copy of Suzy model, 28.00. Saks Fifth Avenue, Chicago and New York.

VOGUE

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APRIL 1, 1935

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WITH THE UNERRING INSTINCT OF THE TRUE ARTIST, PAVEL TCHELITCHEV HAS MADE THE INTANGIBLE SPIRIT OF NEW YORK A TANGIBLE DESIGN ON THE COVER OF THIS ISSUE. THROUGH THE ENCHANTED FOREST OF SKY-SCRAPERS, PRICKED WITH LIGHT IN THE EARLY DUSK, WALKS A WOMAN, HEROICALLY GRACEFUL, INEXORABLY FORWARD-MOVING. THE LONG, VOLUMINOUS CAPE SHE WRAPS AROUND HER ECHOES, IN THE GLITTER OF ITS SEQUINS, THE GALAXY OF CITY LIGHTS AGAINST THE SKY-LINE

THE CONDÉ NAST PUBLICATIONS, INC., Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/Frank F. Soule, Business Manager/Printed in the U. S. A. by The Condé Nast Press/Title Vogue Registered in the U. S. Patent Office, Executive and Publishing Offices: Greenwich, Conn./Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1.—Cable Address, Volon; Paris, 65-67 Avenue des Champs-Élysées —Cable Address, Vopar. Subscriptions for the United States, Colonies, and Mexico, \$5 a year in advance. Single copies, 35 cents. In Canada, \$1.50 a year extra for postage. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn. Change of address —Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, please give both the new address and the old address exactly as it appeared on the wrapper of the last copy received. Copyright—the entire contents of Vogue—text and illustrations—are protected by copyright in the United States and all countries signatory to the Berne Convention and must not be reproduced in any manner without written permission.

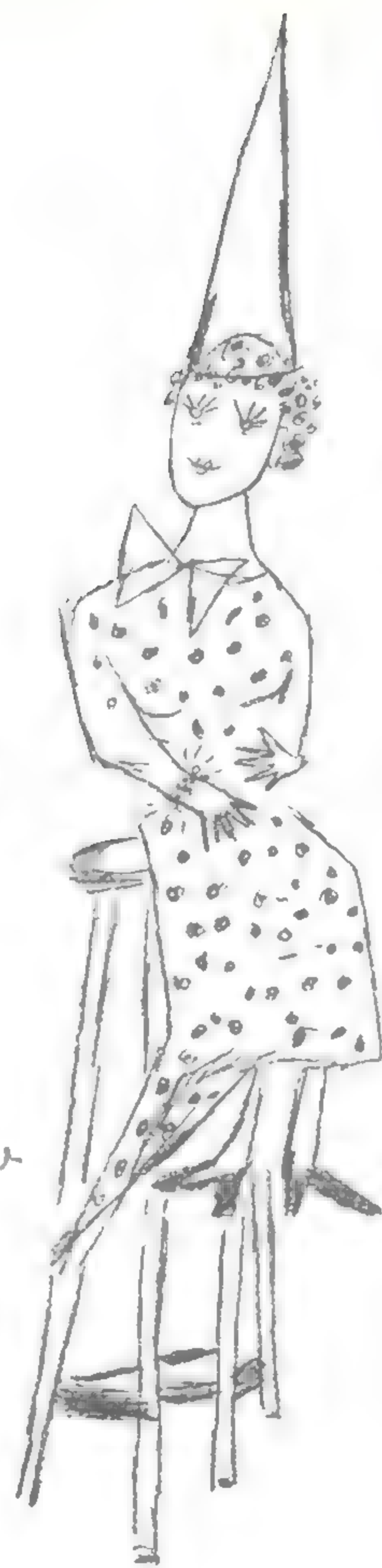
THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ALISON SETTLE-EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE
EDNA WOOLMAN CHASE -EDITOR-IN-CHIEF OF THE THREE VOGUES



NUIT DE NOEL

CREATED BY CARON.PARIS

You are an
April fool if...



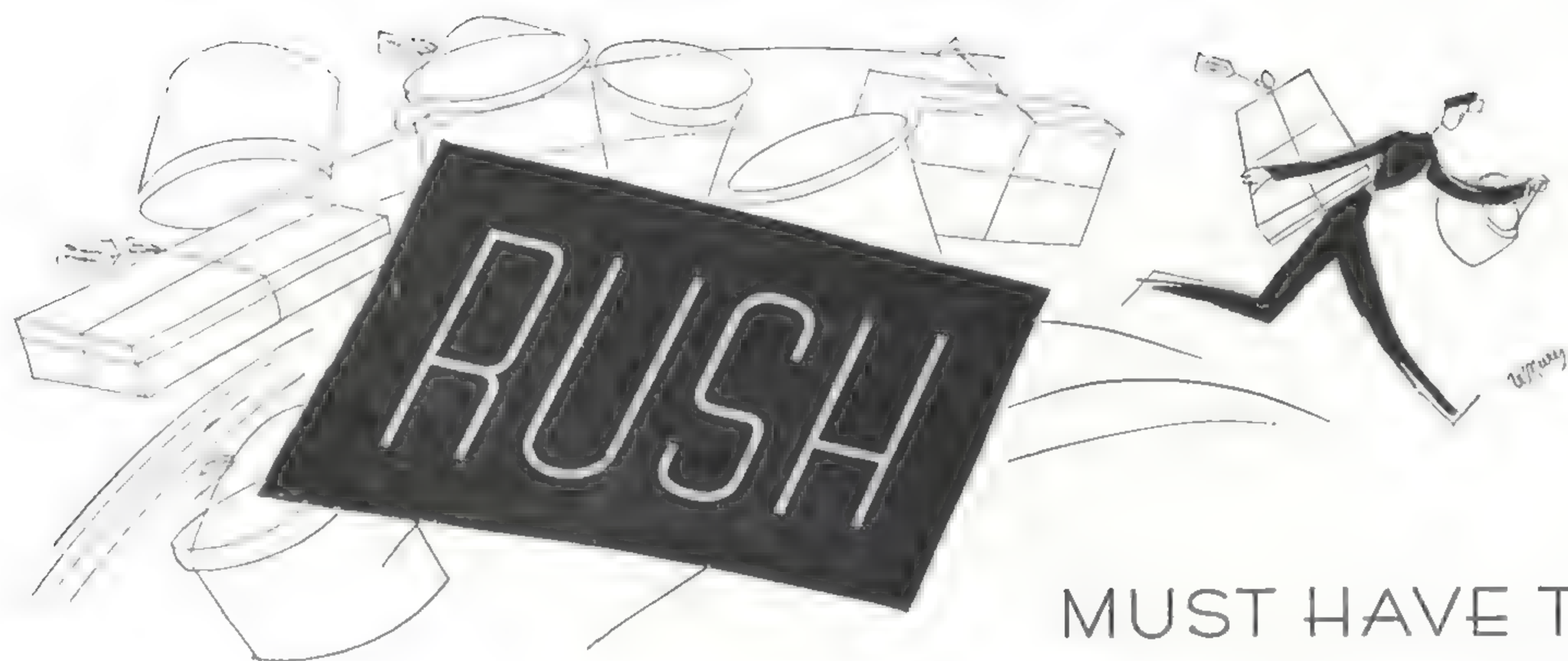
1. You act like a naïtch dancer^{Just} because you wear a sari.
2. Your legs are nice and slim and you don't wear low heels now and then.
3. You have eyes like Merle Oberon and don't wear veils.
4. You don't give yourself a good sideways glance when you first try on that looped-up-in-front drapery.
5. Your waistline is far from defined and you put a wide belt around it.
6. You don't look back at photos of ladies in short pleated skirts, circa 1921, and take warning.
7. You believe every Spring, what men say about your hats.
8. The first daffodil window-boxes don't give you a kick.
9. You don't know that a little bit of topi and ^a little dash of coloured stocking and a little twirl of parasol go a long, long way.

Yours Truly
Vogue's Eye View of
the Mode



Mrs. John M. Schiff

STEICHEN



MUST HAVE TO-DAY

FIVE-THIRTY. The rush-hour. . . . Up and down Fifth Avenue, curtains are being drawn over the shining plate-glass of shop-windows. All over the city, delivery boys are scuttling with boxes—long, cardboard boxes, all marked RUSH, and all filled with sparkling, new spring clothes. And, in countless bedrooms, feminine feet are tapping with impatience, waiting for the ring at the service bell that will mean that The Dress has arrived. It's not that they are going to hurry into it when it comes; it's not that they have nothing else to wear. It's just that it's spring, and they must see their new finery. They must feel it, and try it on, and gloat over it. And so all of them mutter:

"Oh, it's *got* to be here by six!"

It's the rush-hour.

For the dashing, splashing Paris news has reached the New York shops. We've shown it to you dramatically (in the March 1 and 15 issues), and our prophecies have had time to come true. Spring fashions are like champagne—they give you fine flights of fancy, real moments of inspiration. They make you want to glorify yourself.

So, before the champagne has had a chance to wear off—Rush! Get the clothes that best suit you and your particular life. Don't waste an instant of spring.

There are so many things to like in the shops, and so many things to choose from that, once you start, you feel as though life would be incomplete without them all. You get into a fine hysteria of enthusiasm—at least we did. And so, in an effort to keep you and ourselves and the shops from certain madness, we have sorted out for you our special likes:

We like flowers on hats, and hats with veils—even coloured veils in green or blue or red. (Bonwit Teller has them.) We and Paris like strictly tailored suits with hip-bone length jackets and mannish, perfectly straight skirts. (These are everywhere.) And with them, low heels and exquisite lingerie blouses, like those at Saks-Fifth Avenue.

We like, almost as much, the new pleated skirts made to be worn at any time of day.

We like pure white at night—and, perversely, we also like black, caramel, amber, violet, and mauve. We like unusual gold-and-leather twin bracelets, worn one on each arm. (Bergdorf Goodman has them.) In coiffures, we like jewels or real flowers—flowers in Spanish comb effects or clumps or semicircles above curls. We like Perugia's evening sandals with a choice of three different heel heights, at Saks-Fifth Avenue, and those absurdly beguiling open-work evening gloves at Bendel's.

We adore new and strange colour combinations in the country. We think the new orangey-brown in alligator shoes and bags is an inspiration in chic; and we like, too, natural pigskin for bags and shoes. Bonwit Teller has all of them. And at Hattie Carnegie's, look for the leather bag shaped like an Eastman Kodak, in golden-brown, with gloves to match. We like little triangular scarfs, worn twisted, as a Paris apache wears them; and massive scarf clips of amber and gold.

Rings with stones set in ivory rouse us to covetousness at Olga Tritt's. Cellophane sailor hats that shine like anthracite coal inspire us. And as for those short gloves, slit a little way up the back of the hand, we like to wear them from morning till night, in different colours and fabrics—from cotton to satin and often matching an evening dress. (These, too, are at Bergdorf Goodman's.) And finally, we like the box-like, gold-initialled, octagonal cases made of tortoise-shell or bakelite, to carry inside a hand-bag and hold all the gadgets like powder and lipstick and loose dimes and your dressmaker's latest change of address. You can find this at Saks-Fifth Avenue.

The spring fashions are upon us with a rush!

The grand thing about the fashions this spring is their flexibility. The daytime mode is made to your order. Suits—dresses—ensembles—anything goes, providing the lines and colours are the unbelievably fresh ones of this season.

Start—as you probably will—with a suit. The fine, strict *tailleur* worn by the lady at the left in the photograph on page 54 has a cool crispness. It's from Best, and we show it in beige, because beige is light and spring-ey and so amiable with other colours. The fabric is Coolaine, a new wrinkle-proof Forstmann material that is light enough to wear all summer. The hat worn with it is Maria Guy's model of beige felt, with a twisted bow in back. Best

- Opposite page: A navy-blue crêpe dress with a wrist-length navy-blue and red reversible print jacket. The print is appliquéd on the dress too (from Gervais). Décor by James Pendleton
- In the March 1 and 15 issues, Vogue gave you complete news of the Paris Collections. In these pages, we give the American version of the spring mode and the American choice of French models, more of which are shown throughout this issue



STEICHEN

MRS. JAMES THORNTON IN A COOLLAINE SUIT (BEST) • MRS. DRAYTON COCHRAN IN A CHECKED WOOL ENSEMBLE (JAY-THORPE)

has both hat and suit. The lady who wears them has been clever enough to add Davenport's natural lizard envelope bag and Paul Flato's new amber-and-gold clip.

But if you're not the *tailleur* type, don't have a severe suit. Have the Gibson Girl suit, from Saks-Fifth Avenue, shown on page 61. Or have a dressmaker version like the full-coated one with its striped foulard blouse shown on page 71. And for a really enchanted April, wear one of Fortnum and Mason's pastel tailored tweeds, in mouth-watering creamy yellow, or pale orchid, or a hyacinth-blue that reminds you of Easter morning. And wear them with dark accessories—black, or brown, or navy-blue.

Or perhaps you would rather have a short, full-hanging jacket in navy-blue, over a simple dress, brilliantly trimmed with white dots embroidered on navy-blue taffeta. You'll find this at Nelson-Hickson. Or a jacket-dress like the one at the right above—the dress of a grey-and-white checked wool, the tailored jacket of plain grey wool with binding of the check.

You might even, if you are very optimistic and glad about everything, meet warm weather half-way with a simple, short-sleeved black crêpe dress. Finely pleated piqué makes a splash of white at the throat, and there is an ador-

ably fitted white piqué jacket. Sada Sacks has this. Or a dress of horizontally striped cotton, in navy-blue, red, and beige, tied at the neck with dark blue ribbon, at Saks-Fifth Avenue. Top this with a navy-blue wool coat.

Suits are the rage, yes. But you don't have to have a suit, at all. You can join the chorus of the spring fashion song with the harmony of a long coat and dress. There is something essentially comforting about this type of costume, because you can depend upon it almost as you do on your perennial tweeds. The *chasseur* top-coat from Fortnum and Mason, for instance, in navy-blue, makes an ideal town costume when you wear it over a printed dress—and it can be worn over suits besides. There is also a top-coat at Bonwit Teller's, which will make you have yearning feelings, because it is smartly between the dressy type of coat and something which is downright sports-like. It has sleeves that are gently full and little tailored arrows on the shoulder seams.

When you come to your afternoon dresses, there are so many to choose from that you'll be intoxicated by fabric, colour, and line before you can sober up sufficiently to choose. You can be very mondaine in dark chiffon dresses, all beautifully pleated; or you (Continued on page 136)



STEICHEN

MRS. DRAYTON COCHRAN IN A NAVY-BLUE PAPER TAFFETA DRESS FROM BERGDORF GOODMAN AND FROM I. MAGNIN

WORTH uses taffeta, in giddy black-and-white stripes, to make the blouse of this black wool suit and flares it into a jabot on the jacket. Worth's black felt hat, with its amusing fan of pleats over the forehead, is from Saks-Fifth Avenue



MORST, PARIS



MORST, PARIS

MAGGY ROUFF made this greatcoat with its exciting back—enormous fulness under a half-belt. The outside is of gay red, blue, and grey plaid wool, the lining of red silk; from Altman. Note the new flat-heeled shoes from Bernard



SCHIAPARELLI'S ARABIAN NIGHTS CLOAK, OF STRIPED TAFFETA THREADED WITH GOLD; SAKS-FIFTH AVENUE



ALIX'S GOLD-BORDERED, MAHARANEE SCARF OVER GAUZY CHIFFON DRAPERY; HATTIE CARNEGIE; I. MAGNIN





• A new colour scheme, a new shape in capes, both hailed on the opposite page. Robert Piguet cuts the crêpe dress boldly, vigorously plaided in black, red-brown, and white, and hangs over it a black wool cape, so narrow that it doesn't meet in front, but drops straight from your collar-bone. From Best and from Ransohoffs

• Up to the shoulders and into the chest creep the amazing new armholes of Schiaparelli's black wool suit (above, left). And just see how high the sleeves stand—almost as inflated as a Gibson Girl's. The flattering froth at the neck-line is a crinkled white linen blouse, edged with fine lace. From Saks-Fifth Avenue. Worn with this suit is a flat black straw hat, with an inch-thick brim that is slashed into sections

• Under a long black crêpey wool coat, with softly draped sleeves, Schiaparelli puts one of her most important dresses for day. It's of black crêpe, with a skirt that folds ingeniously at the hips so that all the fulness is yanked up in the centre front. Turquoise-blue beads, the size of robins' eggs, are strung on a ribbon to make the engaging necklace worn with the dress. Bendel has both the coat and the dress. The flat little hat is made of black straw

*New Shades
New Shapes*



AUDACIOUS CUT

PATOU'S cape of purplish-blue coq feathers smothers your arms with soft, light warmth. The violet chiffon dress has an impertinent back pouff—like a dress of the 'Eighties—and a flaring train. Patou calls this model "Offrande," and you can find it at Saks-Fifth Avenue

VIONNET puts broadly flaring chest revers on the green faille evening dress shown on the opposite page, and suspends them from a wide necklace. The skirt spreads voluminously from the moulded hip-line. Between the two, your waist-line looks very, very tiny. From Bendel





NELSON

WHITE OR BRIGHT

NO need to tell you what a new hat does for you in April. This goes double when the hat is so white or so bright that you go out crowned with colour and vitality. Put on a white hat with your dark spring suit; put on a cherry-red or high-yaller or cornflower-blue hat with your prints—and the world is your Bluepoint

- Agnès folds white piqué like a child's paper hat to make the jutting-forward hat in the large photograph on the opposite page; then ties it together with dark grosgrain ribbon to match your costume. Whether you look like a little girl playing soldier, or a sweet-faced nun beneath her coif, depends entirely upon your expression. John-Frederics has this hat. The black wool suit worn with it has a three-quarters coat buttoning up the front; Altman
- Backward thrusts the wide black grosgrain band; forward, the white toyo brim on Suzy's hat (lower left, opposite page). From Lilly Daché and Marshall Field
- Louise Bourbon makes the brim of this ridiculously small sailor (top, right) of folded grosgrain ribbon. The crown is of milan straw; the colour, a pungent yellow. From G. Howard Hodge. The coiffure, with its curls piled high in back, is by Mars
- Fire-engine red straw, smoothly braided, goes into the inverted flower-pot hat on this page. The ribbon cocardes smartly emphasizes the smaller-at-the-top crown and sloping brim. This is from Lilly Daché and Marshall Field. The paint-box print dress is from Estelle-Mildred
- Sally Victor narrows the crown on this rough straw hat (right) in bright blue. Then adds a flattering brim that drips a vivid red veil. The printed silk crêpe dress worn with this hat has the new voluminous sleeves, and it's available from Turner's Gowns, Ltd.





Rocha's belt with
flowers under mica

Carnations on Agnès
picot hat; Saks-Fifth Avenue

Head-light of flowers
on an agnès hat;
Bergdorf Goodman

More flowers on an
agnès calotte;
Bergdorf Goodman

Mainbocher
crowns heads with
flower wreaths

Printed chiffon in a
Mainbocher fan
for afternoon

Best.
over

Fun at the Openings



Victorian parasol of taffeta,
and ribbon; altman



Big beads on
a crêpe
kerchief



A Tyrolian belt,
bag, and short gloves;
Berwit Teller



An Easter-egg metal vanity/
and glass fan; altman



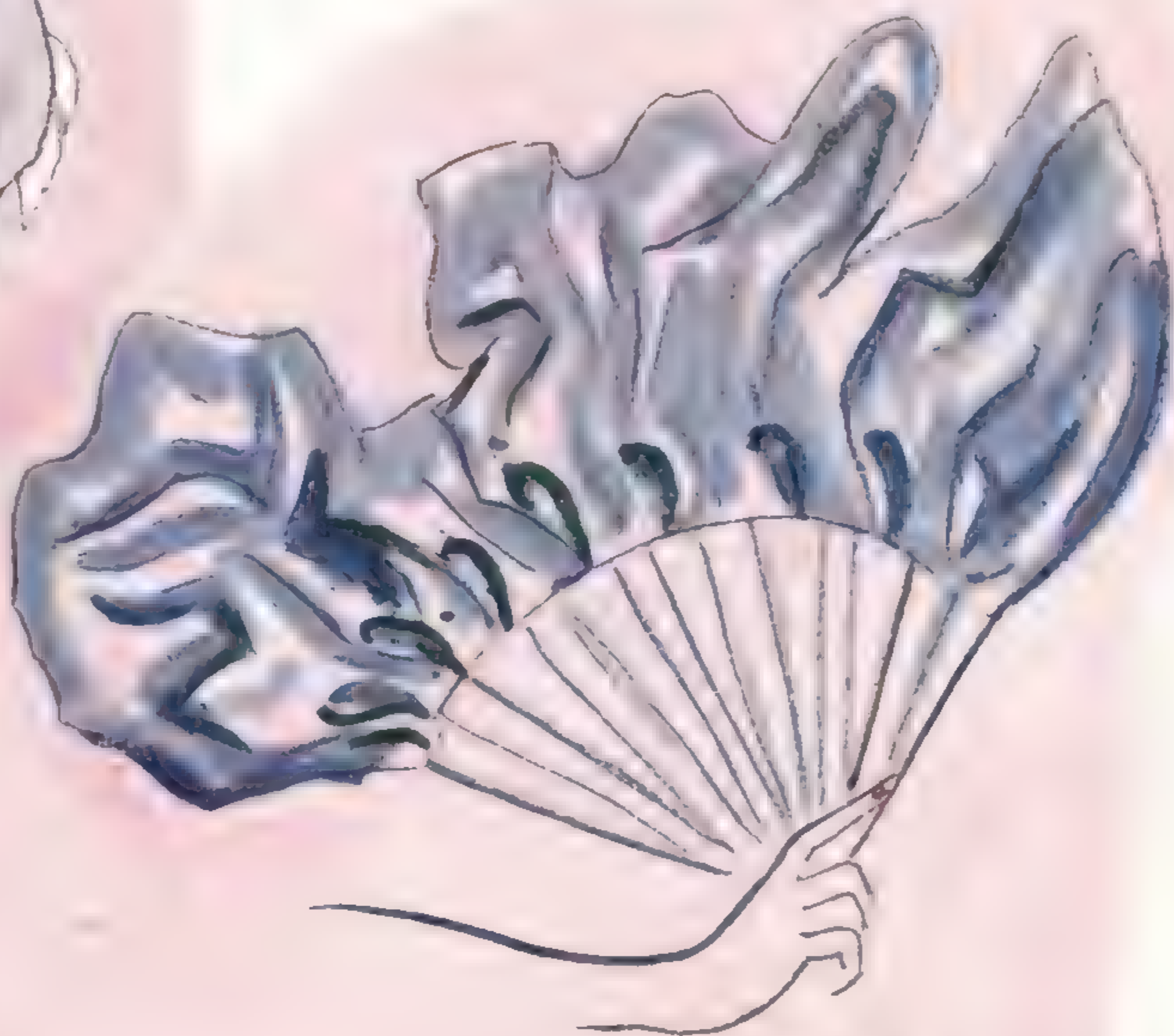
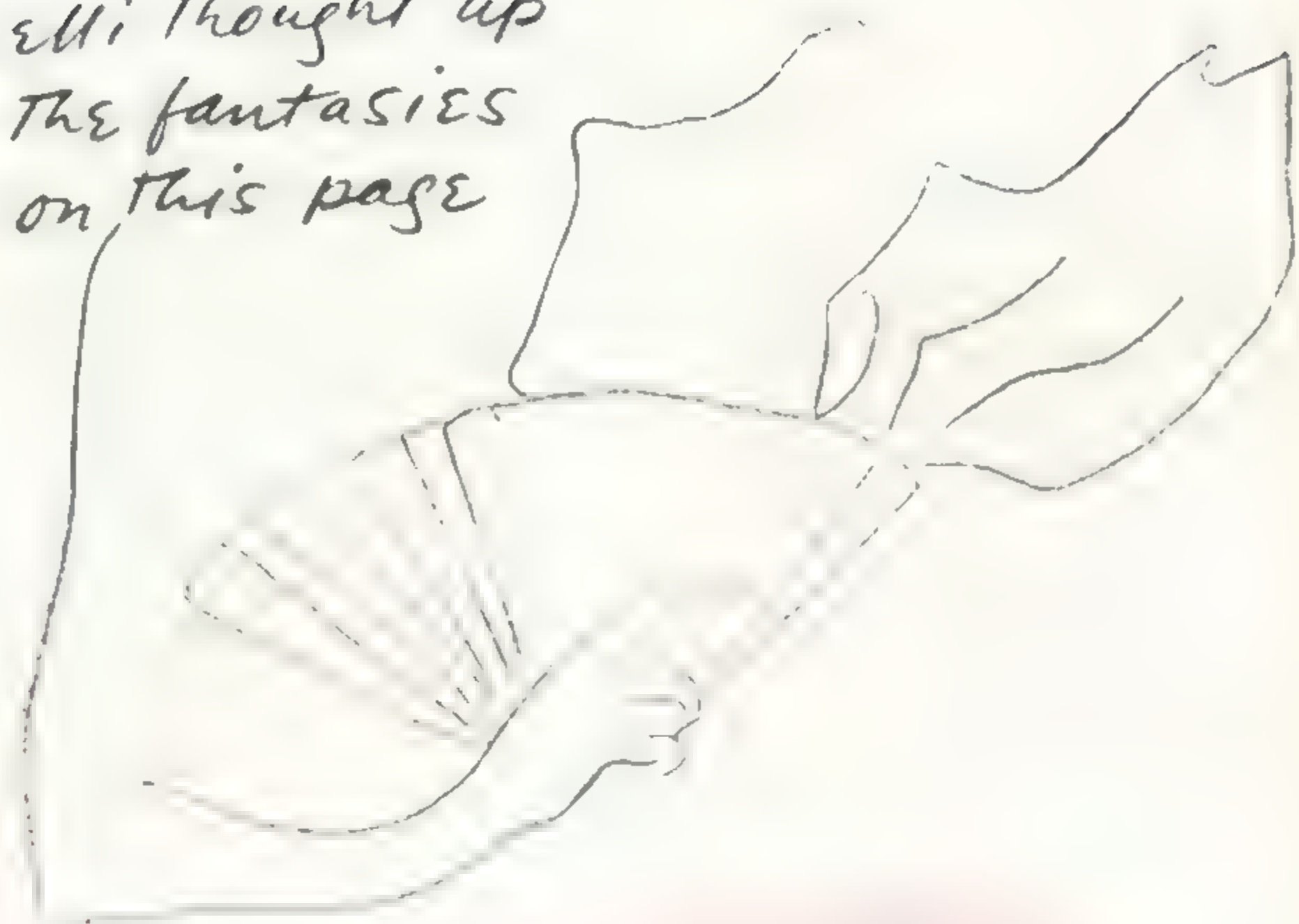
Brach hat of
chintz printed like
newspaper; altman

Brevity-in gloves
alternating
strips of calf
and Irish crochet



A newspaper chintz brach
hat boosting Schiaparelli;
altman

Schiaparelli thought up
all the fantasies
on this page



Another fan of crumpled glass
fabric on glass sticks; altman

Tyrolian flowers on a
box-calf belt



Beat
Wood



MERLE OBERON, Britain's latest and most exotic loan to Hollywood, in Jessie Franklin Turner's burnoose tea-gown made of peach-over-chartreuse chiffon. The jewels are from Black, Starr and Frost-Gorham



STEICHEN

As modern as the art in Madame Helena Rubinstein's apartment are the huge print sleeves and shirred shoulders of Miss Oberon's crêpe dress. Dress and rolled-brim hat from Jay-Thorpe and from I. Magnin



STRONG PALETTE

ALIX uses colours as Persian as her drapery for this wool ensemble. Very important is the coat drapery—shoulder fullness given by sculptured folds; Wanamaker. Talbot's felt hat

MARCEL ROCHAS launches colours you've never worn by day in this wool suit with a waist-length jacket. From Bonwit Teller and from Marshall Field. Maria Guy's wool hat



SCHIAPARELLI does the audacious combination of a wool suit and a striped foulard blouse; Best. Not the least of the success is her hat—a felt with forward-plunging feathers

SCHIAPARELLI borrowed a linen from Italy—Balilla Hemp—to make this jacket over a linen dress. From Chez Ninon. The touch of talent comes in the blue straw poke bonnet

SCHIAPARELLI'S tweed suit is dramatically allied with a tie silk blouse that bundles high about the throat; from Lord and Taylor. The brown accessories are by Schiaparelli, too

LANDS ACROSS THE TABLE

by Iris Tree



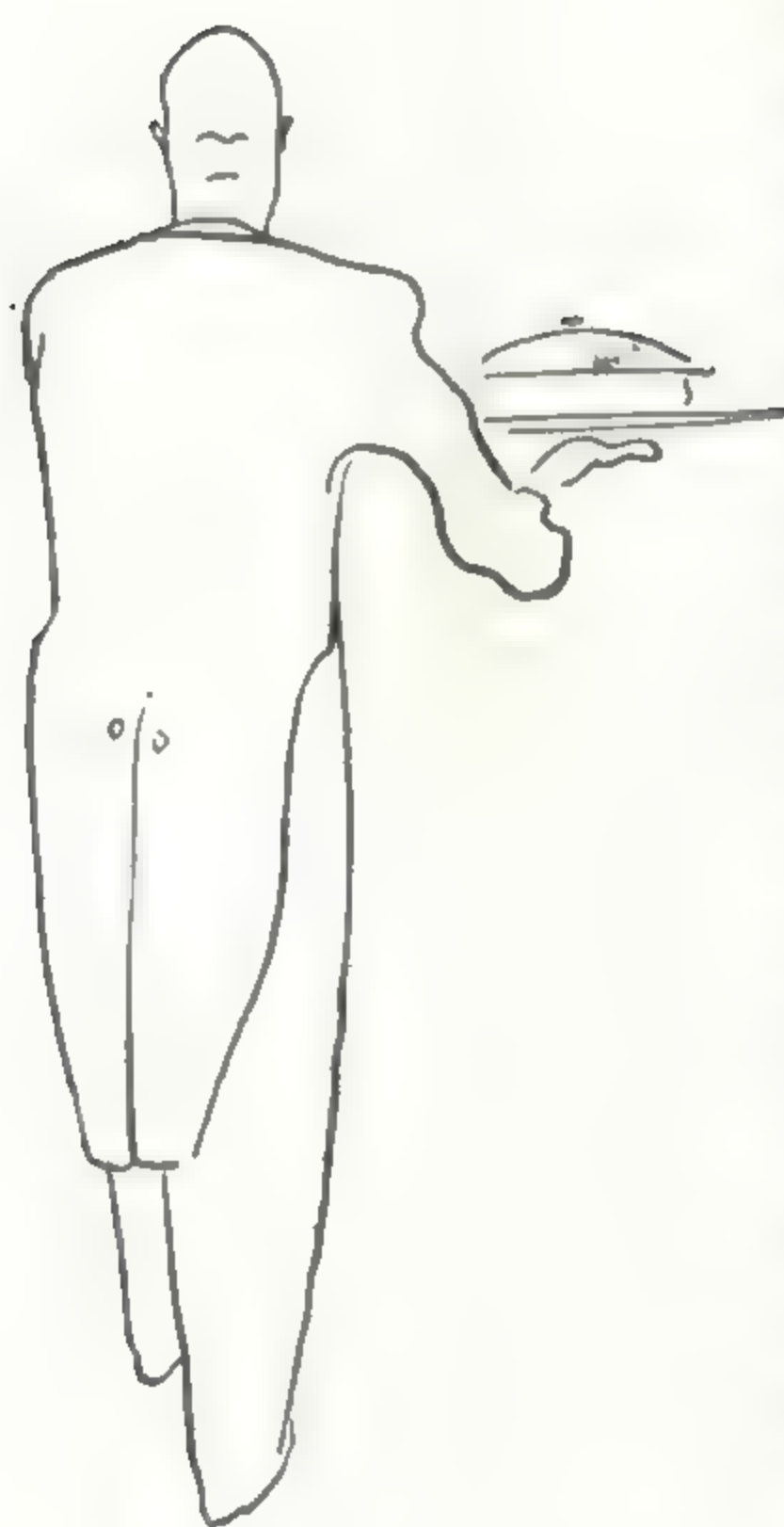
THE rich are mainly concerned about meals (the poor, alas, also)—where to eat, what to eat, who to ask. We don't ask people to talk at five or to walk at six—we talk at a table, we walk to a table. Around it all pleasure, leisure, conversation are centred, bridge games and spiritual séances are centred there, too; only these are bare tables where conversation is not at its best.

A table to be proper must be covered, if not with rich foods and wines, then at least with a ring of glasses and the expectation of a bottle. Even in lonely rambles to remote places, it is nice to have something to munch while sitting on a stone. Shelley always carried a loaf of bread into his solitudes, and the fairy-story adventurer never leaves home without a cake and bottle of wine to share with witches—if not, the witch provides from her roof of gingerbread. The wanderer is guest of forest and wilderness, he finds dates in the desert, coconuts in islands, apples in Eden.

But towns are not dependent on their trees to render hospitality, they have professional hosts. The waiters with eternal napkins dust the empty tables, the empty chairs wait patiently, the proprietor, preferably a fat man, waits among his bottles and steaming savours ready to dart out smiling, speaking in many languages and always thinking in terms of cater: "What can I offer you?" (What can he not! How many memories and friendships, hot discussions, bitter quarrels, plots, jests, and mischievous aftermaths!)

He offers also the keys of his town, a better vision of the lives of its people than is read in any Bædeker on the steps of a cathedral. But I am more greedy than educated; it suits me to look at the world over my plate.

I will begin in England, since I myself began there. Idealizing inns and taverns, I think of a table under an oak-tree where Falstaff sat with his pot of sack and his company of lords and ruffians.



I think of Shakspeare himself entertaining his actors, the comedian, the tragedian, the beautiful boy, and all the characters to which these four gave birth. I think of their calling for wine and drinking to the Queen and to each other. Players were always a roving people who ate in public places; they are still at heart a homeless race.

I think of rusty coats and long clay pipes and punch-bowls over which young nobles made merry in the days of Whigs, coarse speech, and exquisite manners. I think of the varnished dark-panelled inns of Dickens, with brown ale and a fire and a face at the window. I think of his books, and I think of him and the places that still survive from his day. There was, for instance, an oyster parlour in Brighton, kept by three old maiden sisters who behaved like queens.

The place was very small and very full of oysters, shells, and portraits of eminent patrons. The oysters were pedigreed and fed, I believe, by hand. Their price depended on the qualities of the customers, for the ladies had many prejudices. All three sisters had small waists and fronts of black jet, but the youngest one wore little blue bows. It was said that she had been flighty in the 'Nineties, in the 'Eighties.

Oh! long ago—, but I am sure that all her patrons were eminent and that her scandals were of the first waters. My sister and I were once turned out of the parlour for bringing in a bag of winkles and eating them with a pin—winkles were thought vulgar. The oysters winced, and we two smarted terribly under the disgrace.

There were also certain inns on Hampstead Heath where highway-men used to meet after plundering coaches. The waiters were old, old and still cut beef with an air, and the beef was the right shade of pink.

But most of the famous old inns have become museums, and the food also has a museum taste. In one of them was a celebrated parrot who had talked to Dr. Johnson. This bird died last year and now cocks his eye in silence from a glass case.

In England, there is no outdoor eating, because of the climate and because Englishmen like to be enclosed. It is part of their reserve and fondness for comfortable privacy. The public house has its special clique and code—it is a refuge from rain, wind, and wife.

A little inn by a duck pond at the cross-roads, showing a warm yellow light over the brown, muddy, ploughed fields of dusk, and the sign-board swinging with a white hart or a red lion painted on it.

It smells of beer barrels, pipe smoke, gold flake, and corduroy and is filled with a murmur of talk, shove-hapenny games, sometimes a drunken monologue. When a stranger comes in, there is silence; the men stare at their boots waiting for him to go or to prove himself worthy of the house. It is a purely masculine retreat, although, in London public houses, there are plenty of bedraggled women with big hats and flaunting feathers.

Most of these London bars are fascinatingly hideous, with wall-papers in murky green and ginger, palms in pots, a prim Victorianism jollying up into an Edwardian ornamental heaviness. They have their charm—ladies' lunch and tea-rooms have not: lady waitresses are refined and disdainful, not of the odious food, but of the customer.

Station buffets, too, are my despair. The dry-breaded, thin-buttered, meanly ham'd sandwich, the bun from the glass case daring you with its sulky currant eyes to take a bite—compare these to the fanciful evolution of the American sandwich, with its three neatly fitting decks, the hot-dog bursting from its bun, the waffle from its irons. But I will not desert England in a buffet—I will go back many years to the old Café Royal, before the decorator improved it all away.

That charming room, gilded, rococo, full of smoky mirrors which reflected not only the faces of my early gods, but the ghosts of older Olympians—Whistler, Wilde, Beardsley. I used to sit there at twilight, when it was almost empty, and watch the tide come in. Then it was only a haze of gold and red, a few of its lovers having stayed on from lunch, making the day seem idle and endless.

Gradually, the crowd came in, filling it with dark and bright figures, with the humming of voices accelerating into a roar. Gamblers, bockies, loose women, journalists, students, eccentric characters, and finally the gods themselves—Augustus John, with his beautiful stride and beautiful, rather frightening glance; Horace Cole, the romantic practical joker; Epstein, Orage, and many others followed by their minions, a chain of legends too long to tell.

The old owner ruined himself by buying red wines, the new owner turned his Lyons eye upon it, and the decorator did the rest; nevertheless, it still somewhat survives.

Then there was the Eiffel Tower, a small restaurant in Bloomsbury which, through the personality of its (Continued on page 108)





HORST, PARIS

LELONG'S décor of drapery—plaster drapery in the architecture of his new salon, sculptured drapery on the living figure. Here, a black taffeta dress sprinkled with red coin dots has back fulness sweeping into classic folds; Bergdorf Goodman



JEWELS FROM MAUBOUSSIN

LELONG'S amazing plaster portières, by Jean-Michel Frank, and two crêpe buvard dresses by Lelong, also with sculptured draping—the first with a toga, in violet (Bergdorf Goodman); the second with classic folds, in white (Wanamaker)



CECIL BEATON

TAMARA GEVA IN THE AMERICAN BALLET PRODUCTION OF "ERRANTE," DESIGNED BY TCHELITCHEW

VOGUE'S SPOT-LIGHT

BY MARYA MANNES



AS the season wanes and falters, and life—in the softness of the wind and the kindness of the sky—seems suddenly more important than art, we realize that we've consistently neglected one of the biggest elements in the show business: the audience. As no quarrel can exist without at least two people, so no play exists without those faces ranged in dim rows on the dark side of the footlights.

Now and again, the audience becomes more than a partner in drama. It becomes an obtrusive entity, an exhibition—in fact, a rival show. Any smart opening breeds this. Two-thirds of the people come less with the desire to see a show than to be seen themselves. The fact of being at a publicized première automatically raises their worldly position. If they go often enough, they Belong. There is no phrase more fraught with self-righteous snobbism than "see you at Noel's opening to-night"; no walk more reeking of self-consciousness than the late march down the aisle to a front-row seat. As for the intermissions, they are veritable orgies of exhibitionism to which only the surlier critics and the better minds are immune and exempt.

Aside from the critics—the gentle-faced, semi-bald Gabriel, the sleepy-eyed Benchley, the dyspeptic Nathan, the curly-pated Brown, et al., each fashionable première has its regular nucleus. The round-faced, sleek-moustached play-boy with his catlike mistress, chin high in silver foxes; the blond and beautiful arriviste and puller-of-strings flanked by two old bankers; the heavy-lidded, pallid decadent, collector of paintings and pornography; the Colony crowd, bored and immaculate; five movie vultures, smelling a fortune; the "mother" of whatever actress plays the lead; and a few professional beauties, terrified of allowing any expression to crack the perfection of their features.

These are a fairly constant minority, but the majority of the audience varies in astonishingly specific relation to the play, the producer, the author, even the theatre. Odd as it may seem, some theatres—the Empire, the Play-

house, the Music Box, for instance—draw good-looking audiences; while certain other houses—no matter what the occasion—are peopled by grey and dusty and undistinguished hordes. There is something almost psychic about this; as if the air itself in these theatres had in it the germs of success or negation.

Among the producers, Gilbert Miller, Dwight Wiman, Jack Wilson, Arthur Hopkins, Brock Pemberton, and Max Gordon always ensure brilliant audiences. Among the playwrights, Noel Coward, Sydney Howard, Philip Barry, Marc Connelly, Eugene O'Neill. They know the Right People. They mix. They are socially acceptable.

Theatre Guild audiences are a race apart. Ten years ago, they included the best talents and the most colourful personalities in New York. Now they are composed of regular subscribers who range from very wealthy old ladies with long noses who believe that their tickets are passports to art, to dim-faced librarians who get special rates, and choleric, studious old gentlemen who think that the Theatre Guild is the only purveyor of decent drama in the theatrical Gomorrah of Broadway.

The three greatest audiences this year were at the performance of "Lady Macbeth of Mzensk" at the Metropolitan, and at the premières of "Point Valaine" and the "American Ballet."

"Lady Macbeth" drew not only the cream of society, but a really dazzling array of musical talent: Toscanini, Stokowski, Klemperer, Friedberg, Schnabel, Damrosch; and the leading writers, critics, and artists in town. The air glowed with eminence. It speaks for the dramatic crescendo of Shostakovich's opera that the audience did not steal the show. The final and finest scene in the desolation of Siberia had even these giants subdued and inconspicuous.

The Noel Coward première and the first night of the "American Ballet" drew very much the same crowd, the latter augmented, of course, by febrile dance enthusiasts. At both were the Colony contingent; the fashionable publishers; the pale decadents; the (Continued on page 122)



CECIL BEATON

VIONNET'S romantic dress for a spacious dance floor and a partner who knows how to waltz. There's a whole white taffeta dress, and eight billowing tulle ruffles with pointed scallops form a separate overskirt; from Bonwit Teller



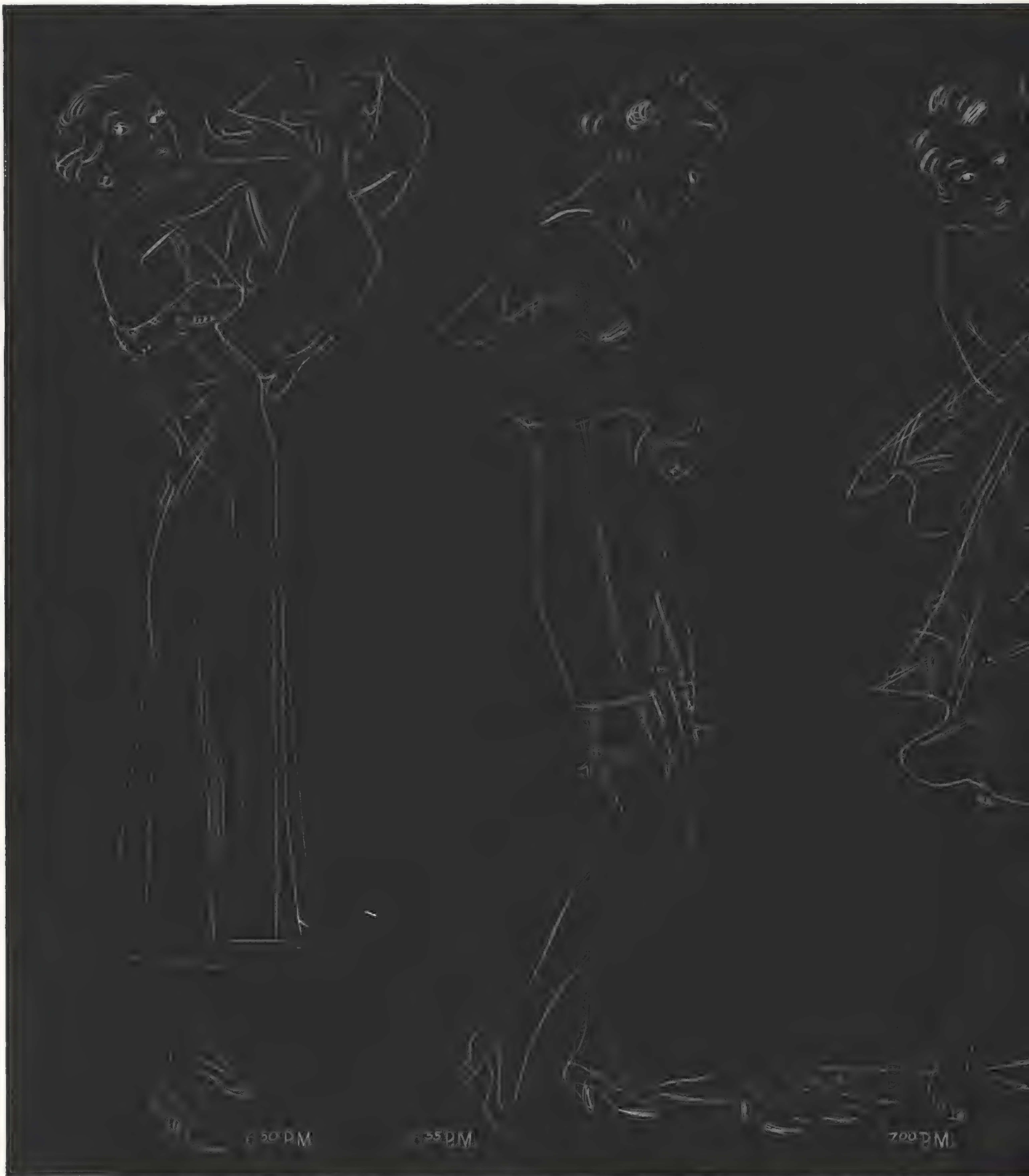
JEWELS FROM MAUBOUSSIN

MAINBOCHER surprised Paris with the Turkish hems that swished back in his Collection. There's one on this dress made of yards and yards of black taffeta, gathered into carriage pleats below a moulded bodice; Hattie Carnegie; I. Magnin

Strip Act

- With a bow to burlesque, we present a lady in the act of stripping; knowing of no better way to show what a lady wears from the skin out.
- The plot is familiar. Heroine comes in at 6:45 completely exhausted by a hectic day in the big, bad city. Her first gesture is to hurl on the nearest chair her silver fox scarf, replete with tails. She stands there in a black wool redingote, which soon follows the scarf.
- 6:47: Behold her now in a striped print dress (mostly red) and a black straw Suzy hat. Coat, dress, and hat from Bergdorf Goodman.
- 6:50: Off with the dress, and there she stands in a slip that clings like a dream around waist and hips, but has loads of fulness in the skirt. (She had a hard time finding this.) It's of pale rose crêpe, and so are the triple sheer pants beneath, which you can't see, but are just as skilfully cut. Both from Collart.
- 6:55: Now our Minsky maiden is down to facts. Very nice facts. She is unfastening a simple, efficient girdle made by Lily of France that has front and back panels of satin ribbon, and sides of French elastic.
- The final act of stripping is the same on a burlesque queen as on our lady: she takes off her brassière. This one is of net and imported, light but firm, and prettily appliquéd with lace in front. "Bra" and girdle, Saks-Fifth Avenue. The next scene we leave to your imagination and a cuddling Cannon towel. Time out for a long bath.







730 P.M.

735 P.M.

740 P.M.

P. 24/6/20



Strip Act

• 7:30: On emergence from her aromatic tub, our heroine is still very Minsky—wearing practically nothing but a ribbon in her hair (for convenience, she says). But from here on, the burlesque analogy wanes; the problem is one of addition instead of subtraction.

• 7:35: Before going into dry dock—for repairs—, she puts on a satin robe with a stitched collar and cuffs and a simple cut; Saks-Fifth Avenue.

• 7:40: The act slows up a bit here because of aforesaid dry dock—i.e., intensive work on the face, neck, and hands. We next see her in a terribly grand imported corset from Bonwit Teller. An all-in-one of soft net and elastic with embroidery on the front of the tummy and a net ruffle at the bottom. Pants with this dream are not strictly required, but the ones she's drawing on are luscious—white satin and Binche lace, from the Grande Maison de Blanc, of New York.

• 7:45: With a new face, a new body, and a new soul, she steps into a vision of navy-blue net embroidered in a scatter white design—a Jay-Thorpe original. It has a ribbon insert that pulls up the front and ties over the bosom devilishly.

• 8:00: Her hair done, and with a last wild look in the mirror, our lady slings on a sheer beige wool wrap—from Arthur Falkenstein—with a fantastically full back and a giant scarf of beige satin. And then—out into the night!



TWO INDIAN LADIES, EMBODIMENTS OF GRACE

Race Day: Calcutta

HERE you have the fount and origin of all the Hindu fashions we've been dinning into your ears. These snaps were taken at one of the greatest—and certainly the smartest—events in India. For three weeks every year, Calcutta is the social Mecca of the East. Hindu princes and their courts come from far-distant states, Europeans flock from outlying posts, the Viceroy and Lady Willingdon preside in pomp and glory. All the gorgeousness of the East glows in the Calcutta Hippodrome: maharajas in brocades and turbans, maharanees in bordered saris, British ladies in chiffons, troops in full panoply



MRS. BRITTON-JONES, WIFE OF THE VICEROY'S A.D.C.



THE RAJA OF DINKANAL



THE MAHARANEE OF INDORE IN HER GOLD-BANDED SARI



THE CALCUTTA RACE-TRACK



THE VICEROY'S BODY-GUARD



HINDU DANCERS—PART OF THE RACE-TRACK COLOUR



REGARDLESS of your AGE

Eyes left to clothes which prove to the woman over forty that fresh, young lines are not the divine right of débutantes. Look at the beige crêpe dress (far left)—very jeune fille with starched lace, but so cleverly shirred that any one can wear it. Maria Guy beige felt hat. Dress and hat from Bergdorf Goodman

Everything about the Marcel Rochas costume (left) has a fresh charm—the sleeves puffed above the elbow; the wide hem and shoulder-lines that together make the waist look tiny; the grey rayon taffeta crisscrossed with white matches; the black wool redingote with a monogrammed belt; Stein and Blaine

Eyes right to evening costumes so serene and beautiful that only the dignity of a mature woman is equal to them. The first one is of ice-blue satin, with its full-backed wrap lined and faced in royal-blue—a heavenly combination for silver hair. The adroitly cut dress is clipped with rhinestones. From Miss Carroll

Soft chiffon, in a misty mauve tone that is lovely with white hair (and that's one of the smartest evening shades at the moment), makes the second costume—strategically cut on lines that flatter a woman's figure without losing one whit of youthful chic. The confection of a cape is detachable. Jay-Thorpe has this





STEICHEN

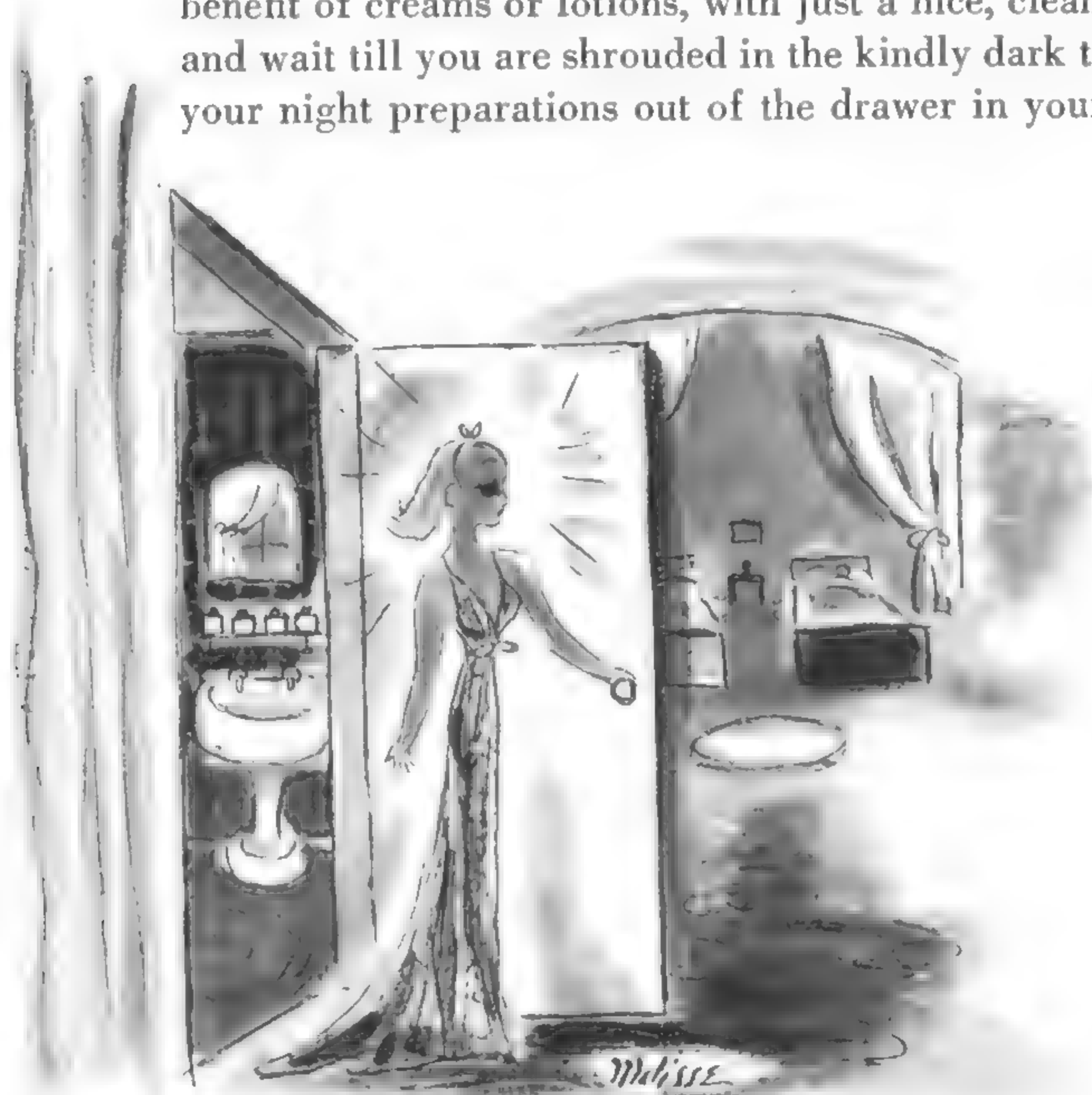
Mrs. Alexander J. Cassatt—violets pinned on a blue-and-white wool suit; Fortnum and Mason; Ransohoffs; Bullock's-Wilshire

Last Rites

THE horror of seeing their beautiful beloveds nightly smeared with grease has kept more than one sensitive man from marrying. And although women know this and have it dinned into them by all the authorities on Charm, Magnetism, and Success extant, when they come to the point—the marital point—they blithely forget and go pattering around the bedroom in full sight of their spouses shining to high heaven and not unlike their laundresses in coiffure and general contour. Possibly they have believed their husbands when the chivalrous darlings said, “You look marvellous in anything, sweet.” Well, they shouldn’t. And neither should you. Even the love of an Abélard has its limits. And the love of the average man is prone to shrivel at the repeated sight of a wife embalmed for the night.

The business of going to bed is, frankly, pretty complicated, if you want to do the right thing by your beauty and still not look greasy and unattractive when your husband says good-night. But don’t for a minute think that a nightly beauty régime isn’t important. It’s vital, and for every woman you can cite who just washes her face and goes to bed without more ado, but seems to look all right anyway, there are a hundred whose faces are suffering desperately from the lack of nightly care.

There are two ways of approaching this matter of the nightly régime. Either you can accomplish all these last beauty rites in the bathroom, in a manner which a male eye will never detect. Or you can go to bed without benefit of creams or lotions, with just a nice, clean face, and wait till you are shrouded in the kindly dark to take your night preparations out of the drawer in your bed-



Groomed for the night



side table. You can literally keep your husband in the dark about it all by having one of those trick lamps that cast their beams only where you want them, as you see in the blissful sketch above. These lamps are intended primarily for reading without disturbing your sleeping partner, but they also make a neat little solution of the problem that we are discussing.

Of course, the prime problem, if you don’t want to indulge in the after-dark act, is to get the necessary softening cream into your skin without letting it show. The oily-skinned girls have a sinecure here, because all that they have to do is to dash a fresh-smelling astringent over their faces for the night. But for the legion of the dry-skinned, here is what to do. After your face is clean,—some enthusiasts swear by scrubbing with soap and a brush for nightly cleansing—, pat or mould in your softening cream and let it stay on all the time you are taking your tub. At the last minute, wipe off the surplus cream with tissues and pat—don’t rub—a skin tonic over the skin. Your face looks dewy, which is pleasant. Don’t ever follow this with powder on your face. Experts agree that this is really bad for your skin.

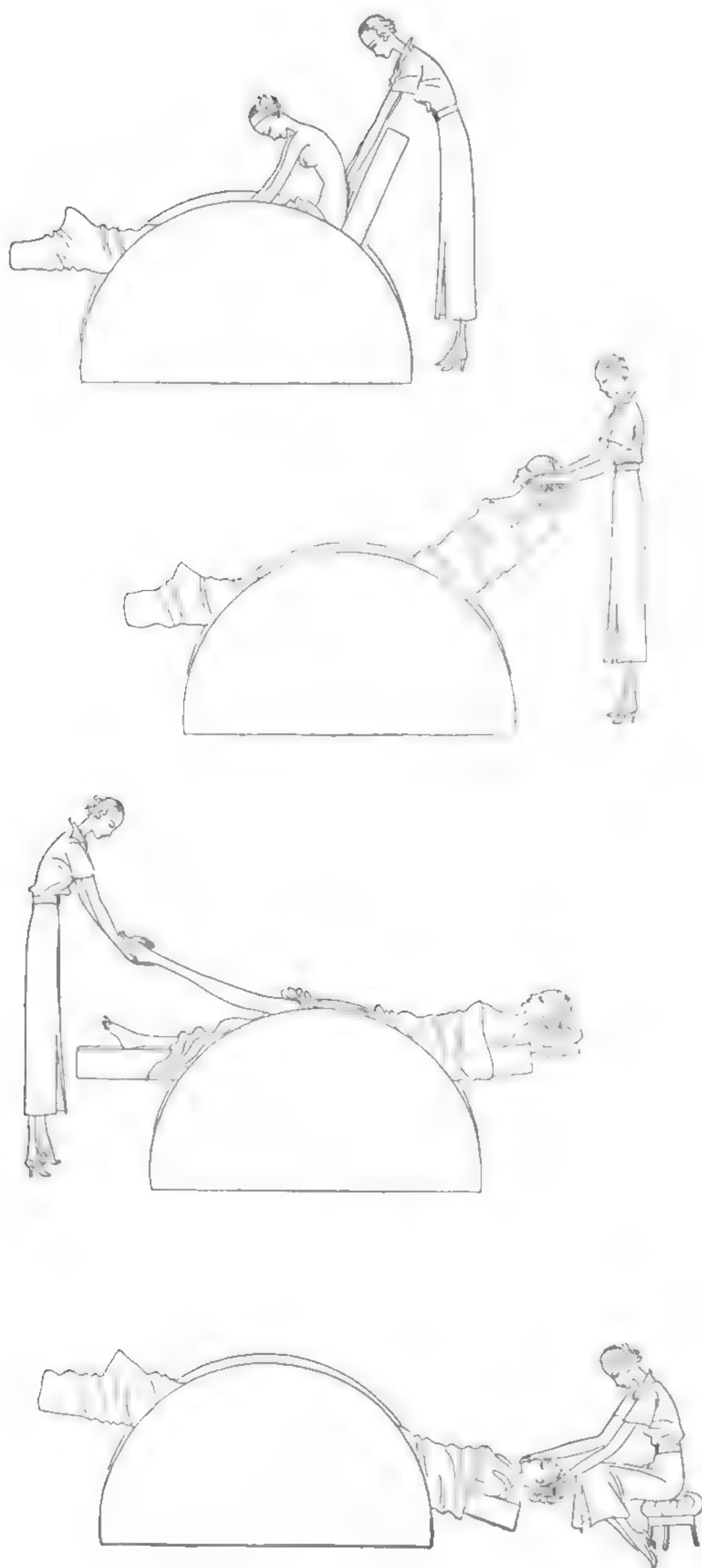
To go back to the softening creams, almost all specialists say that tub-time is of sufficient duration to let a softening cream get in its good work. If you don’t take your tub before you go to bed, this system isn’t so infallible, but put your nutrient cream on whenever you do take your tub and then again during the time you’re getting ready for bed. There is always discussion pro and con as to how much, if any, cream can really be absorbed through the skin. We only know what different authorities tell us, and recently we encountered some creams, some new, others revised formulæ, that claim an “absorption base.” We are informed by a non-manufacturing chemist who has had extensive experience with skins and creams that approximately ten per cent. of the creams that are made with an absorption base are readily absorbed by the skin—which is something!

If your skin is dry, that probably goes for your lips, too. And nothing is more disastrous to smooth and alluring lipstick application than dry, puckered lips. The solution for this is really a natural, and it lies in those lip pomades that no dressing- (Continued on page 120)

ON HER DRESSING-TABLE

THERE is something new under the sun—and right under the sun, at that! If you are riding on the top of a Fifth Avenue bus one of these earliest spring days and chance to look upwards as you near Fifty-Fifth Street, you will see a row of pine-trees rising towards the sky. Don't think that some incurable Nature-lover has bought up a roof top to express his feeling for the great outdoors in the heart of New York, for the truth is more exciting than that. Behind those trees lies the roof that tops the Richard Hudnut salon, and this roof is the top, in more ways than one.

In fact, as far as we know, this roof is the only thing of its kind in New York. It is one of those places where nothing seems to have been forgotten. There is a Badminton course laid out according to regulation rules.



There is a checker tennis-court to practise strokes, the sort of court French tennis professionals use to perfect their service. There are punching-bags and medicine-balls and skipping-ropes. And there are also lounging chairs where you can just lie and get tanned and watch other people carry on the strenuous activities.

There is an exercise department indoors, too, and it continues the illusion of sunshine, because it is done up in bright, sunny yellow. The walls in the exercise-rooms are mirrored from floor to ceiling, so you can watch yourself improve from every angle. This is where you get your slenderizing exercises, embarking only under medical supervision.

The débutante treatment in this salon is a remarkable arrangement that includes a variety of services at a very moderate charge. You don't have to be a débutante to indulge, but it was especially designed for those over-worked young women who always seem to have worn themselves and their appearances out by dancing all the night before. This débutante treatment begins with your hair being set with a light friction lotion, so that, at the end of the siege, the hair is curled and dried without benefit—and tedium!—of dryer. Then, you go out on the roof for exercise, where you have fun and get all the cobwebs blown out of your brain. Next, a body massage that leaves you feeling supple and fit, and a special massage for the feet. This latter is a special little gesture on behalf of young things who are always crying because their feet hurt from dancing. Fresh nail-polish is applied to your fingers, after which you have a shower and a brisk rub-down.

By this time, you are so thoroughly in the spirit of the expedition that you expect some one to put your clothes on for you. You really have to do that for yourself, but you don't put on your make-up, because a glamorous one is applied, and the operators are clever enough to make you look natural and fresh, not overly made-up. Finally, your hair is combed out, and you go forth to dazzle the world.

The facial treatments in the Richard Hudnut salon have been revolutionized and are not quite like any you have ever had before—if only because you find yourself in the last stage of the treatment with your feet up in the air! But there is a good reason for this when you stop to consider. For the first part of the treatment includes a back massage that relaxes the nerves along the spine, after which the cervical region of the neck is adjusted (which, in layman's terms, means that your head seems to be lifted up and set down on your neck in a more comfortable position) so that the blood, which has been stimulated along the spinal column, can flow freely into the head. These steps are shown in the two (Continued on page 100)



GUATEMALAN colours, textiles, and designs give a new flair to sports clothes. The silk crêpe dress above took its colour scheme from Guatemala—a dull mountain-purple, with brown buttons down the front. The scarf with its native design is fringed, and the becoming hat is made of natural coloured native straw and has a high, crushed crown and three fluffy pompons placed at one side • The rough blue cotton shirt for country wear, shown at the right, is stitched in red-and-white—Central-American style—and the soft grey straw hat worn with it has a cotton scarf pulled round the crown—just like those on Guatemalan hats. All of these models are from Macy's



NELSON



LANVIN HAT (LILLY DACHÉ); LANVIN CAPE-DRESS (ESTELLE-MILDRED)



LOUISE BOURBON HAT (BERGDORF GOODMAN); PIGUET DRESS

Veils Astern

- Not over your nose, but streaming from the stern of your hat—that's the new place for a veil. For example—the white sailor above, trailing a net-and-chiffon veil. The cape—on a black crêpe cocktail dress—has tiers of white organdie edged with rickrack
- A white veil flutters at the back of this Empress Eugénie sailor (left). It is made of black straw and faced with velvet, and a clump of primaveras trims the front. The ankle-length dress is of black-and-white checked taffeta sprinkled with white flowers



MARIA GUY HAT (BEST); ROCHAS SUIT

- At the left—the already famous Bengal-Lancer hat, also with the chiffon dust-veil streaming behind. This time, it is of grass-green wool, echoed by green suedine gloves and a green belt on the natural linen suit
- At the lower left, another veil streams backwards in the wind. But not a thread over the eyes! It reminds you of the fluttering veils worn in the first open-topped automobiles, and it trims a black straw canotier. The little cape is of tiers of snowy-white shaved lamb
- The veil is the frivolous idea of the hat below, rippling from under a black straw canotier, and a ribbon embroidered with white daisies projects in loops. Very Gay 'Nineties is the cocktail ensemble—a taffeta jacket with a tiny bustle, over a plaid organdie dress



HORST, PARIS

LANVIN HAT (SAKS-FIFTH AVENUE) AND CAPE • ABOVE: TALBOT HAT (SAKS-FIFTH AVENUE); PIGUET ENSEMBLE



NELSON





VOGUE'S *finds of the fortnight*

SELECTED BECAUSE—this cape ensemble (opposite page) is precisely the type of town costume a woman wants this spring. The fabric is exciting—a sheer silk crêpe completely tucked. Without the cape, the dress (sketched opposite) is perfect for bridge and tea. And the trimming is fun—bands of flat ruching and a touch of white at the neck. This youthful costume is also to be had in misses' sizes. From Bonwit Teller; \$40

SELECTED BECAUSE—this redingote ensemble for women (first, above) has a full-length coat of Forstmann's woollen crêpe that can be worn with other frocks. The stitched revers are as wide as they're chic. The dress beneath is of silk crêpe, printed in a new wheel-dot design. While it gives the effect of two pieces, this frock is actually all in one. Also in misses' sizes. Altman; \$40

SELECTED BECAUSE—suit-dresses are an outstanding success of the season. This one for women (second figure, above) is of twin-dotted silk print, with contrasting facings and blouse top. The jacket has a flare in back. In misses' sizes, too. Franklin Simon; \$30

SELECTED BECAUSE—a fan-pleated collar and pockets are brand-new details, and this tailored frock for women (third, above) has them. Silk crêpe angel-skin makes the dress, to be had in bright, dark, or pastel shades. In misses' sizes, also. Lord and Taylor; \$30

SELECTED BECAUSE—shirring was a scoop of the Paris Openings, and this chiffon dress for women (fourth) is shirred from top to bottom. The puffed sleeves and frilly collar are charming details that women love. This frock is so fresh and young that it's also made in misses' sizes. From Milgrim; \$50

Where to purchase — No matter what part of the country you live in, you can buy Vogue's Finds of the Fortnight. On page 24h, there's a list of the shops that have these new models for spring. If no shop in your town or city appears on this list, write to Vogue, 420 Lexington Avenue (please enclose a stamped, addressed envelope), and we shall be delighted to send you the name of a shop that is conveniently near you



Designs for Dressmaking

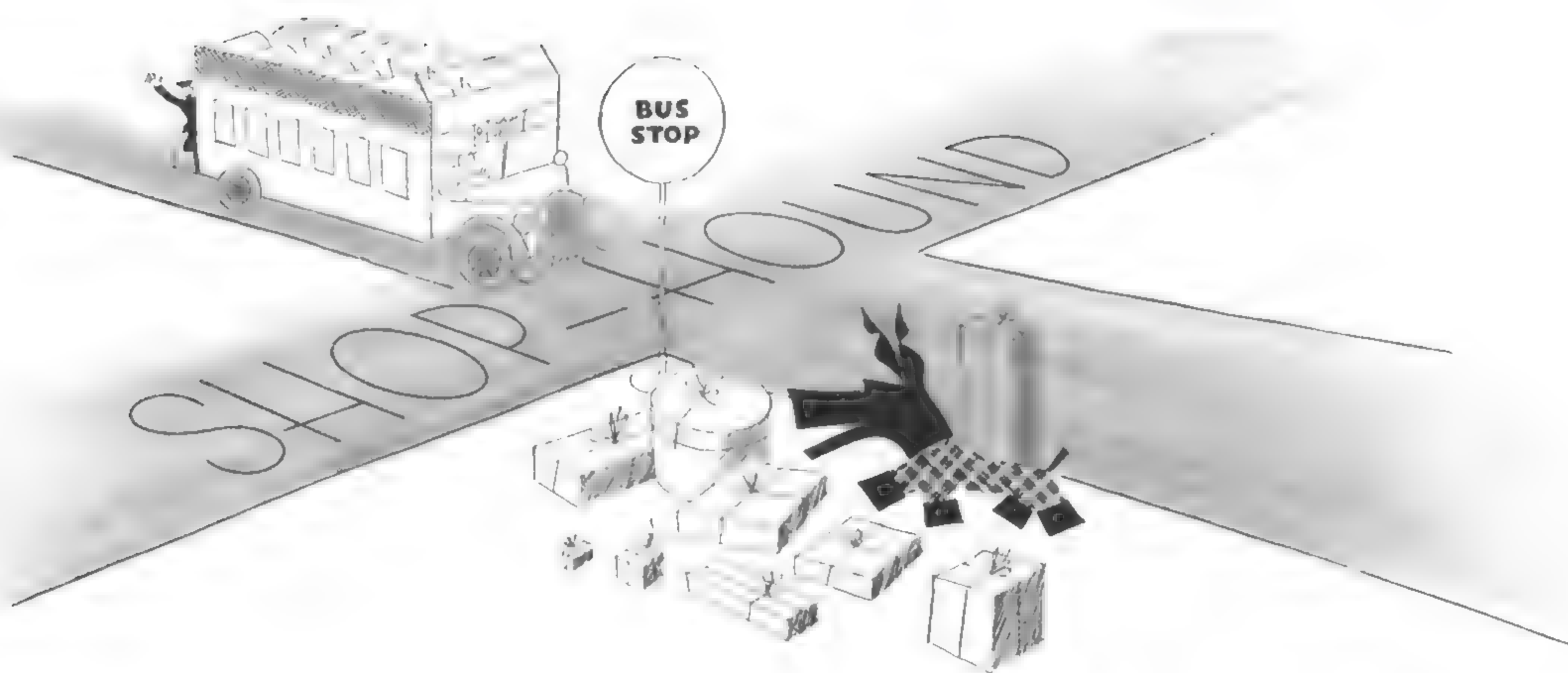


- ENSEMBLE S-3804—The waist-short jacket does the trick! With it, the simple one-piece dress looks exactly like a coat-dress. Designed for sizes 12 to 20
- ENSEMBLE 6978 has the new cape—cut to show the entire dress front. Designed for sizes 14 to 40
- ENSEMBLE No. 372—Quilted revers and cuffs zoom out and look very chic. Designed for sizes 12 to 20
- ENSEMBLE S-3805 is particularly becoming to the more mature figure. It's designed for sizes 36 to 48

- FROCK 371 is made to charm. The full skirt drifts out in back. It is designed for sizes 14 to 40.
- ENSEMBLE 373—Deep cuffs roll back from the nonchalant jacket. Designed for sizes 14 to 42
- FROCK 6988—Gores are back, and this "Easy-to-Make" frock has them. Designed for sizes 14 to 44
- ENSEMBLE 6984 has the new pleated back jacket and is "Easy-to-Make." Designed for sizes 12 to 20

OTHER VIEWS OF THESE MODELS ARE ON PAGE 112

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES TO BE FOUND ON PAGE 135



WHEN Arthur Falkenstein goes to Paris, he chooses a quiet moment before or after the Openings and, consequently, gets a lot of personal attention from the couturiers. You will find him with his head together with Mainbocher; ducking in and out of Molyneux's workrooms; chatting with Chanel; and collecting a few choice and highly individual models. He knows his New York clients well and understands their tastes—and these clients, incidentally, are very impressive and discriminating. If Mr. Falkenstein shows you a dress or a suit of devastating fabric or with an intriguing belt or buttons or clips, he never tells you that, of course, the copy or adaptation won't be quite the same. He duplicates all the good tricks that he sees in Paris and brings them home safely in his trunk. He knows that some women are Chanel types, and some are Vionnet types, and so on, and he never tries to hypnotize you into buying a dress that doesn't suit you, however smart it may be.

Incidentally, he made the trousseau for New York's most famous pre-Easter bride, and, when I viewed it with a perfectly cold and appraising eye, I thought how simple the clothes problem can be when you put it in capable hands. I also wondered when this bride would ever find time to wear all these clothes. Falkenstein's late spring collection is ready; you can see it at the Hotel Meurice, 145 West Fifty-Eighth Street. His prices begin at about \$75.

- When you can get shoe covers from a renowned jeweller such as Black, Starr and Frost-Gorham, it's an item right up Shop-Hound's own particular alley. This shop has suede cloth covers for golf shoes that fasten with a slide closing and protect the clothes in your suitcase from spikes and turf and other golf-shoe dangers. These covers cost about \$3.50 a pair, and you have the privilege of glancing at priceless rubies and emeralds as you go through the store in search of mere shoe covers.

- Park Avenue between Fifty-Sixth and Fifty-Seventh Streets is very gay now, with a yellow house and a green

- Shop-Hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will be glad to give advice or information. Write to Vogue, at 420 Lexington Avenue

Tips on the shop market

one in the block. Yvonne Carette is responsible for the yellow one—practically a replica of her atelier in Paris. Inside, it is simple and casual, with bright green and white garden furniture against white walls. She plans to spend about half of her time in it (when you take the time out for boat trips back and forth from Paris four times a year, she won't have time to get bored in either place). She is bringing over one of the best Parisian milliners to do her hats. And besides her Paris collection of clothes, which she will copy here, she will have lovely lingerie, all sorts of accessories, and luxurious sheets from France.

- The craze for knitting has kept Alice Maynard's shop (558 Madison Avenue) as busy as a beehive for the last few years. You should go in if you want to see feminine energy running rampant over knitting-needles. On the second floor, every chair is taken, and there is a nice, comforting buzz of conversation. Also on the second floor, you will find the new department of country skirts, coats, hats, and scarfs, all of which rightfully belong with knitted clothes. This shop has gone into the subject thoroughly; wools are dyed to match anything, and all of the models are classic and in perfect taste for the country. There are bolts of Munro and other tweeds from which you can choose, and an expert tailor will make up a swagger coat or suit for about \$85, and an extra skirt for about \$20. The scarfs will make deep inroads in your pocketbook if you have a yen for scarfs, for there isn't one in the lot that you won't yearn for. One is made of sheerest and softest polka-dotted cashmere and has a circle in the middle that you cut out, so that you can slip it over your head. This scarf can be made to do wonderful things draped around your neck (it costs about \$10). And there are some dotted India Mist scarfs (about \$3.50) that are practically evanescent, and very good—particularly one in yellow-red.

- Jane Engel, on Madison Avenue, isn't news any more. She is practically an institution. Six years ago, when she started selling inexpensive clothes (remember, we were all feeling slight pains in our purses at about that time), women bought dresses from her and hoped that their friends wouldn't suspect that (Continued on page 104)

helen a rubinstein
presents a new lipstick
for spring



"terra cotta"

DISCREETLY the lipstick inspiration of the year is named "Terra Cotta". Insidious color. It is lure incognito—it is decorous seduction! For the elegante—for her who shuns the obvious, yet subtly attains a personality of alluring warmth.

The lipsticks of Helena Rubinstein contain her secret new ingredient. It promotes and protects the natural moisture in your lips—gives them lustre! A youthful sheen of living color which ends forever the hard, artificial look.

Exotic shades, the magic essence of youth and gaiety, without those ugly purple undertones—Red Geranium, Red Poppy, Red Raspberry, Red Coral and "Evening"—give this same dewy lustre, the ultimate in glorifying your lips. 1.00, 1.25, 1.50, 2.00...Rouge to harmonize with lipsticks. Flattering. Stays on. 1.00, 2.00, 5.00.

A Precious Quality In Face Powder

For thirty-five years Helena Rubinstein has used the laboratory truth of science to bring you cosmetics that are not only bril-

liantly lovelier, but actually helpful to your skin. Long research found a way to create a powder fine as star dust—to make it an invisible veil of cool luminous flattery. Even your most unfavorable mirror will show you the glorious difference in this powder. Unusually adherent. Smart shades, made in special textures for your particular skin. 1.00, 1.50, 3.00, 5.50.

Frame Your Eyes With Enticement

Persian Mascara is a dusky, deep-fringed frame—to add silkiness to lashes without a "made-up" look. And it cannot smart nor easily smudge. Black, Brown and the superb new Blue and Blue-Green. 1.00.

Iridescent Eye Shadow will lend depth, mystery and allure to your eyes. All smart shades 1.00. Eyelash Grower and Darkener, chic finish for lashes, brows. 1.00. Herbal Eye Tissue Oil—New! Corrects, prevents crows'-feet and crepiness. Imparts a youthful gleam to eyelids. 1.25.

Important to Good Grooming

Egg Complexion Soap, for women who desire the utmost in a complexion soap:

1.00 . . . Fresh from a Paris triumph, Enchanté Eau de Cologne, more pungent and exhilarating: 1.50, 2.00 . . . Enchanté Bath Essence—a bath luxury that softens and soothes. Hauntingly fragrant. 2.00, 3.50 . . . Also Bath Powder, misty-fine, delicately scented, supremely lovely. 1.50.

Let Helena Rubinstein Help You

The artistry of Helena Rubinstein is brought to you in full through her Salons. Here you may secure, without charge, the priceless advice you so desire regarding intimate beauty problems. Or you may have her scientific treatments famous on three continents. Fees are moderate.

The toilet goods counters of select stores likewise feature Helena Rubinstein preparations. Specially trained assistants are there to advise you.

helen a rubinstein

8 East 57th Street, New York

SALONS IN: Paris • London • Milan • Detroit • Chicago
Boston • New York • Seattle • Los Angeles
Montreal • Toronto

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CHANEL... FOR A JOYOUS EASTER

Portals of the Madeleine thrown wide open . . . pealing of bells . . . fragrance of flowers and incense . . . a mood of devotion . . . contentment and softness . . . a world newly aware of beauty . . . Let your perfume create new loveliness for you . . . to fit your sunny, festive mood . . . your smiles . . . your gay costume . . . Chanel's "Petites" bottles offer you all the entrancing variety and contrasts which are the charm of Paris itself . . .

In this chaste white box—Chanel places 3 perfumes. The price, box included, is but \$6.75. Or you may buy any one of the "petite" bottles for \$2.25. Only in the better shops.

NO. 5

GARDENIA de CHANEL
GLAMOUR de CHANEL
JASMIN de CHANEL



CHANEL



These beautiful Orrefors bottles from Sweden, filled with the different Lenthéric Bouquet fragrances, are to be had exclusively in the Lenthéric salon

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 90)

upper sketches in the group that you see on page 90.

During the progress of the treatment, you, in the chair, have been gradually lowered to a reclining position, and the feet and legs are massaged (sketch 3 on page 90) to relieve any congestion, so that perfect circulation (ever the desideratum!) can be brought to the face. Finally, in such gradual stages that you are barely conscious of its happening, your feet are raised slightly above body level and your head lowered slightly below (bottom sketch on page 90). Only then, with gravity contributing its bit in lifting the muscles of your face, is the astringent wash applied and the face tied up in a firm and beautiful contour.

There is something very convincing in the clinical way in which these treatments are prescribed for you and the way your face is checked for results. At your first visit, you are placed at one end of a machine, which you can see at the top of page 90, with an expert at the other end, gazing through a magnifying-glass to see all the things that are wrong with your skin. Then, every discrepancy is marked on a

chart, and you are instructed to study your own face in a magnifying mirror, so that you can see for yourself all the things that are wrong. A prescription is written for your type of treatment, make-up is advised, and a diet suggested. Then, as your treatments progress, you come back to the head of the salon to be checked under the same revealing light and in the same magnifying-glass for the improvements in your skin texture and any changes that may be required in your course of treatment.

The treatment rooms in this salon have recently been enlarged and re-decorated, and a final blessing is that all the Richard Hudnut air is cleaned, washed, and heated or cooled before you are allowed to breathe it.

- The smart bottles and jars of Dimitry's products that you see in the photograph at the bottom of this page include beautifully scented cologne bath crystals, a very flattering Foundation Lotion, a penetrating Cleansing Fluid, a Masque Cream, and a cool pale green astringent. There are several other (Continued on page 114)



ANDERSEN

The Dimitry products, which are described above, are put up in these smart crystal bottles tied with fresh green bows to be had from the Dimitry salon at Milgrim

L'ART
DES NUANCES



The NEW vogue in powdering

• Now for the first time comes a unique, yet practical method of applying powder so as to highlight your best features and subdue your handicaps . . .

• Is your face too round, too narrow? Is your nose or chin too prominent? . . .

• Mello-glo Modeling—the use of two matched shades of a new-type powder—solves a powdering problem. You use one shade as your basic tone, then a lighter for accenting or a darker for “shadowing” . . .

• Only the newly perfected SOFT-TONE Mello-glo can be employed for blending in Mello-glo Modeling—the secret lies in color-related shades and the new and exclusive process —“It’s stratified”—that insures perfect two-tone blending . . .

• The smartest department stores in America are now featuring Mello-glo Modeling and the new SOFT-TONE Mello-glo.

Gratts: “The New Vogue in Powdering,” explaining Mello-glo Modeling—the new French technique of using two shades to accent and “shadow”—will be sent upon request. The Mello-glo Company, Boston.

BRITISH RACING TIPS

AND so you have decided to take up racing in England. My first instinct is to say that I hope it keeps fine for you, but, however fervently I may hope, there is no shadow of doubt that it won't. Between now and the middle of April, we shall experience specimens of every kind of weather, so it will be just as well to be prepared for them. The Clerk of the Course may arrange a perfectly entrancing meeting, but the Clerk of the Weather is often more than a match for him.

A really good maxim for the late winter and early spring is "When in doubt, wear Newmarket boots." They are the only women's foot-gear which keep you really dry—and not only dry, but warm as well. I am not going to pretend that any woman looks her best in Newmarket boots, but remember that your man would far sooner have you suitably, if rather unattractively, shod than got up in a pair of high-heeled shoes which will come off at the first patch of heavy going.

Suppose your first meeting is Gatwick, then I insist that you go suitably clad and shod, and by that I mean that you wear a sturdy fur or Jaeger coat, Newmarket boots or brogues and thick stockings, and a hat that could be rained on without breaking your heart.

There are race-meetings which remind me of the Embassy on a Thursday night, but I can't imagine anything less like this than Gatwick in February and March. The parking space for cars is some way from the Members' Enclosure, while the paddock contains some spots which can only be described as "very heavy." Furthermore, your beau will probably insist on watching one of the races from a position near one of the jumps. This will necessitate a nice little walk of a quarter of a mile either way over grass, which may be perfect for horses to gallop on, but is not your idea of perfect for walking. At other times, you will huddle round the leeward side of a brazier, in company with a number of other women who have thought about horses and talked about horses to such an extent that they have grown to look very much like them.

LOVELY LINGFIELD

Lingfield is invariably described by us slaves to alliteration, the race-course Press, as Lovely Lingfield, but I venture to think that the genius who first described it was not present at one of its winter meetings. My remarks about Gatwick apply almost equally to Lingfield, but Lingfield is superior in that it has an entrancing little bar at the end of the Members' Enclosure, which is always kept at a temperature reminiscent of an American hotel, where young men ply their girl friends and themselves with copious draughts of cherry brandy, to the ultimate satisfaction of the book-makers. The good thing always looks a much better thing after cherry brandy.

The stands at Lingfield also are superior to the ones at Gatwick, and if you arrive early enough and bag a chair right at the back, you can pass a reasonably comfortable afternoon. The catering and the parking arrangements, on the other hand, are inferior to Gatwick, and I have never thought

that even Gatwick was comparable to the Ritz. To sum up, while you must wear your oldest coat at Gatwick, you must wear your next oldest one at Lingfield.

Hurst Park attracts much the same clientele as Gatwick and Lingfield, but it also boasts a coterie whose turnout must be seen to be believed. The composition of the Members' Enclosure and paddock at Hurst Park is such that you need do next to no walking at all, and many women never leave the shelter of the stand. I suggest, therefore, that you wear your smarter tweeds and lighter brogues, and if the wireless announcer has predicted fine weather, you might also risk a pair of higher-heeled shoes. There is a grill-room, as well as a luncheon room; the food is eatable at both.

A word or two on food may not be out of place. If you can, take lunch with you to eat in the car. Failing this, I strongly recommend the grill-room. A really juicy chop is a very good set-off for a day's racing.

THE RACES AT KEMPTON

Kempton is by far the nicest of the park courses. Entirely new stands, bars, and luncheon rooms have recently been constructed; these and the Totalisator arrangements are the last word in comfort, comparable with anything you can find on the Continent. At Kempton, you can actually sit and watch the races. You can certainly wear your smartest racing clothes at Kempton.

Speaking of good-looking sports clothes, I asked one of the most inveterate race-goers among my acquaintance where she got jerseys in such luscious colours and such a divinely soft quality. She told me that she went to a shop called Rowans, in the Turnberry Hotel at Turnberry (Ayrshire) and one in the Gleneagles Hotel at Gleneagles (Perthshire). This is a good tip to keep in your address-book.

No matter what I tell you to the contrary, you will certainly put on your best clothes for the Grand Military at Sandown, for no better reason than that you know that everybody who is anybody will be there, and they will also be dressed up to beat the band. At Sandown, you will find a number of people who go to no other meeting, not even Ascot. They are the parents or relations of soldiers, who would never dream of missing the Grand Military and the opportunity of meeting old friends.

Sandown is a magnificent course on which to watch racing, as the members' lawn slants towards the race-course and you watch from the side of a hill. If, on the following morning, you wake with an excruciating pain in the calves of your legs, you need not fear varicose veins; it is merely the result of a day's racing at Sandown.

Some one once asked me to explain the word "county." Feeling unequal to the task, I took her racing at Newbury, and then she quite understood. Newbury is so county that it always reminds me of a Hunt Ball. You will have gathered, then, that Newbury is very much the right place to go to and be desirous of wearing your best clothes, but let me warn you that Newbury is (Continued on page 110)



"APRIL PROMENADE"

...a demure spring costume turns frivolous... when you whisk the coat inside out.

Stein & Blaine
INC.

13-15 WEST 57th ST., NEW YORK



Grace Notes

FROM THE SPRING OPENING

at the Greenbrier

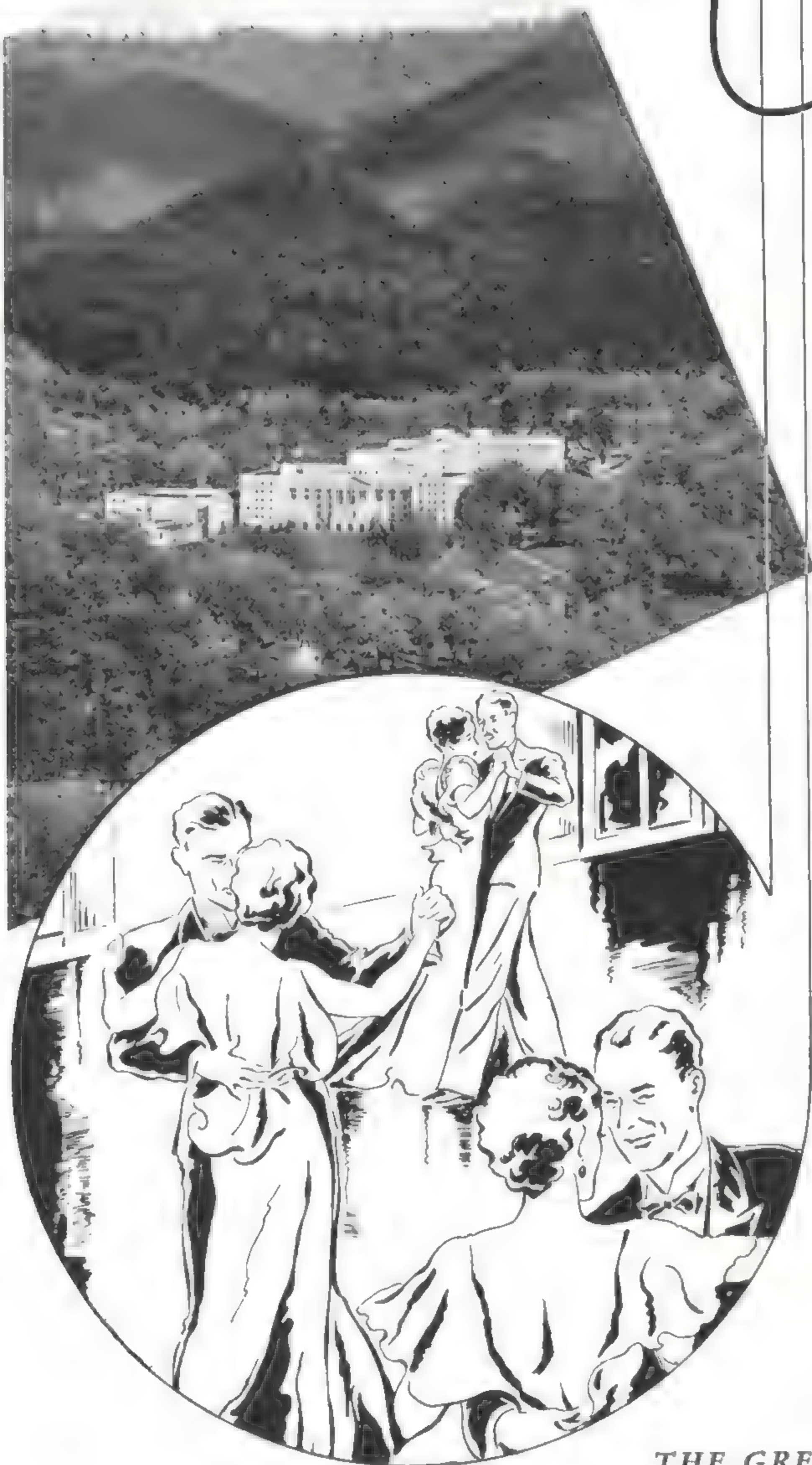
In the melodious symphony of Springtime, there's no lovelier passage than the opening of the Spring season at The Greenbrier. Years of repetition have established its joyous central motif—but each day adds fresh embellishment. When the sun is warm and the air like wine and the sky a shimmering blue, when the budding trees and flowers fill the air with delicate fragrance . . . familiar activities bring new delight. Mountain violets bless your morning ride. Outdoor luncheon at Kate's Mountain Lodge is a feast for the Gods. You walk over the fairways on winged feet. Your tennis game is inspired. You dance to immortal music. Follow the siren song of Springtime . . . to The Greenbrier.

White sulphur springs
WEST VIRGINIA

THE GREENBRIER AND COTTAGES



L. R. JOHNSTON, General Manager





KISLAV Doeskin Gloves, for the smart woman, are the last final grace note of *chic* and *wearability*. Made of the finest French doeskin, they defy friction. They will *wear* and *wash*, *wash* and *wear*, long after other gloves have been thrown into the discard. Always *immaculate*, because *hot water* and *soap* easily keep them so . . . without a lot of rubbing. Proof against perspiration and rain.

In all the latest shades, with Spring expressing a preference for *White* and *Chamois Yellow*, whether for sport, street or evening wear.

Four and six-button Slip-On, for the Avenue; four-button, hand-sewn, for Sport; eight-button Demi Mousquetaire, for the cocktail hour, or evening.

Kislav Gloves
M A D E I N F R A N C E

BUSCARLET GLOVE CO., INC.

Norman Blum Co., Inc.

Sole Distributors for U. S. and Canada
468 Fourth Ave., New York, N.Y.

36 South State St., Chicago 156 Yonge St., Toronto, Can.

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 98)

they had only paid about \$19.75 each for them. Now, any smart woman in town is apt to appear in a Jane Engel dress and boast about how little she paid for it. The secret is that her dresses may be inexpensive, but they are never cheap; and there is a difference. To begin with, she has an infallible style sense, and then her ideas are fundamentally right and she has the courage to carry them out. She knows that every woman, no matter how much money she has, will buy dresses that don't represent an investment, providing that they are good.

She also knows that an inexpensive dress must be simple to be good. So for years, she has battled with the manufacturers to leave off superfluous buttons, ruffled bows, and such, and make smart, well-fitting simple dresses of the best fabric that they can use for the price. Various out-of-town shops have profited by her superior styling and now carry nothing but her choice in dresses, and their sales have soared in consequence. Another clever policy of hers is to have every dress stocked in every size from 12 to 20, so that there is none of that business of trying on a fourteen and having to order an eighteen. I'm not going to talk about individual dresses, for I saw some twenty models the last time I was there, and they were all excellent. You can get little summer cotton dresses for as low as about \$8, and silk frocks for from about \$17 to \$34—everything from sports clothes to evening—hats, too, don't forget.

Also, this summer, Jane Engel is opening a shop in Rumson, New Jersey, with two Rumsonites running it—Mrs. Arthur B. Borden and Miss Ann Miles.

• Everyone, except unpossessive people who throw useless objects away, has a few white elephants lying around the house in the way of embroidered bedspreads, heavy lace collars, and such. Martha Graf (681 Fifth Avenue) is one of those smart needlewomen who can turn them into something useful and beautiful. I found her cutting an old white linen bedspread bordered with four-inch point de Paris lace into a divine luncheon set. There was enough linen to make napkins, as well, and she obtained narrow lace to match from Paris to complete the set. She will go through your lace rag-bag (it wasn't so many years ago that women collected fine lace) and put small bits together to make very superior boudoir pillows or finger-bowl doilies. Of course, this sort of thing is a small part of her life's work. She makes beautiful hand-made lingerie, initials linen, and delights in turning out ravishing trousseaux. Her lingerie binders of satin ribbon with hand-embroidered organ-die labels make effective and inexpensive brides' gifts (about \$3.50 each). Brides love fastidious touches, even if they don't employ them forever.

• If you are going to have a man-tailored suit—and you certainly should plan on one—you ought to go to some one who knows all about that particular type of tailoring. William Roberts is a man's tailor who is perfectly willing to cut his fabrics up for women. He

is thorough about the mannishness of his suits; turning the striped-trousers-and-dark-morning-coat idea, for instance, into a lady's cocktail suit. He also makes Harris tweed jackets and flannel skirt combinations reminiscent of the well-dressed man in the country. It's interesting to know the way tailors work. A jacket maker will make nothing but jackets all his life; a vest maker vests, and so on. They become so good at it that they can do it with their eyes closed—that is why no dressmaker can compete with a tailor when it comes to classic suits. Mr. Roberts will make you a two-piece suit of the best men's-wear fabrics for the phenomenally low sum of about \$40; single jackets cost about \$27.50. You can find him at 9 West Forty-Fifth Street.

• It is an extravagant woman who throws away a hat just because it is out of style—that is, if the hat is of good felt or straw. I'm always looking for milliners who will remake hats according to my fancy, and they are as scarce as the proverbial hen's teeth. But Irene Franks (48 West Fifty-Sixth Street) is a wizard at it; she gets your idea (or supplies one herself) and turns a mistake or an outmoded number into something pretty good—or rather, very good. Of course, she has plenty of new hats which convince you on the spot that her judgment is good, but her remodelling is really a great service to womankind. (This remodelling costs from \$5 up.) Recently, she has added a small line of women's clothes—the simple, dignified sort that aren't found in every shop, and she carries sizes from thirty-six to forty-six, which is something to remember if you are one who finds good large-sized dresses difficult to locate. Prices range from about \$20 to \$30. The large woman can be assured that she doesn't look like a Helen Hokinson drawing if she lets Mrs. Franks clothe her.

• A yellow velvet duck dressed in a blue piqué sunbonnet and shawl, at the Community Craft Weavers (47 East Fifty-Seventh Street), has that nice ridiculous humour peculiar to dressed-up animals. I've noticed that even the youngest children have an appreciation of the ridiculous. This duck is definitely one of those toys that delight grown-ups, as well as children, and it would be a decorative addition to any nursery; at about \$1.25. In this shop, there are also all sorts of nice hand-loomed things—particularly the lovely, sheer, pastel summer blankets, bound with contrasting satin or velvet ribbon, that look like large baby blankets (at about \$9). There are clever bed-bag affairs, too, that have a stiffened piece that you slip between box-spring and mattress, so that the bag hangs by the side of your bed and holds make-up, handkerchiefs, and such things that you generally fumble for under your pillow. This would make a grand gift for an invalid or for any one who has time to be around in bed and look beautiful (about \$3.50).

• It's a good idea to wander around Rockefeller Center every once in a while just to see what's going on. I discovered (Continued on page 106)



Lost Biography of a Lively Lady—

NO debutante or matron is so much on the go. Her doings are the focal point of interest for a family clan that is numerous and devoted. Yet in one respect she is neglected... *no one thinks to make movies of her.*

Her biography in movies—from the days when she first waved a rattle—would be utterly fascinating. Now some of the best chapters have been lost. How wonderful it would be, right now, to throw those chapters on the screen. And a year from now. And ten years...

There's really no excuse for not having a movie biography of those you love... a record of the important days, the travels, the pastimes. Ciné-Kodak "K" makes it so simple. You press a button—you're making a movie. ... Loads with full 100 feet of 16 mm. film. Price, including case, from \$112.50. Ask your dealer to show you the "K," and the movies it makes. You'll decide against lost biographies. Eastman Kodak Company, Rochester, N. Y. ... *Only Eastman makes the Kodak.*

CINÉ-KODAK "K"
EASTMAN'S FINEST HOME MOVIE CAMERA

Extra equipment for the "K" includes four telephoto lenses, for close-ups of distant action; the wide-angle lens, giving breadth of view in close quarters; filters for cloud effects and scenics; and the Kodacolor Adjustable Filter for gorgeous movies in full natural color.

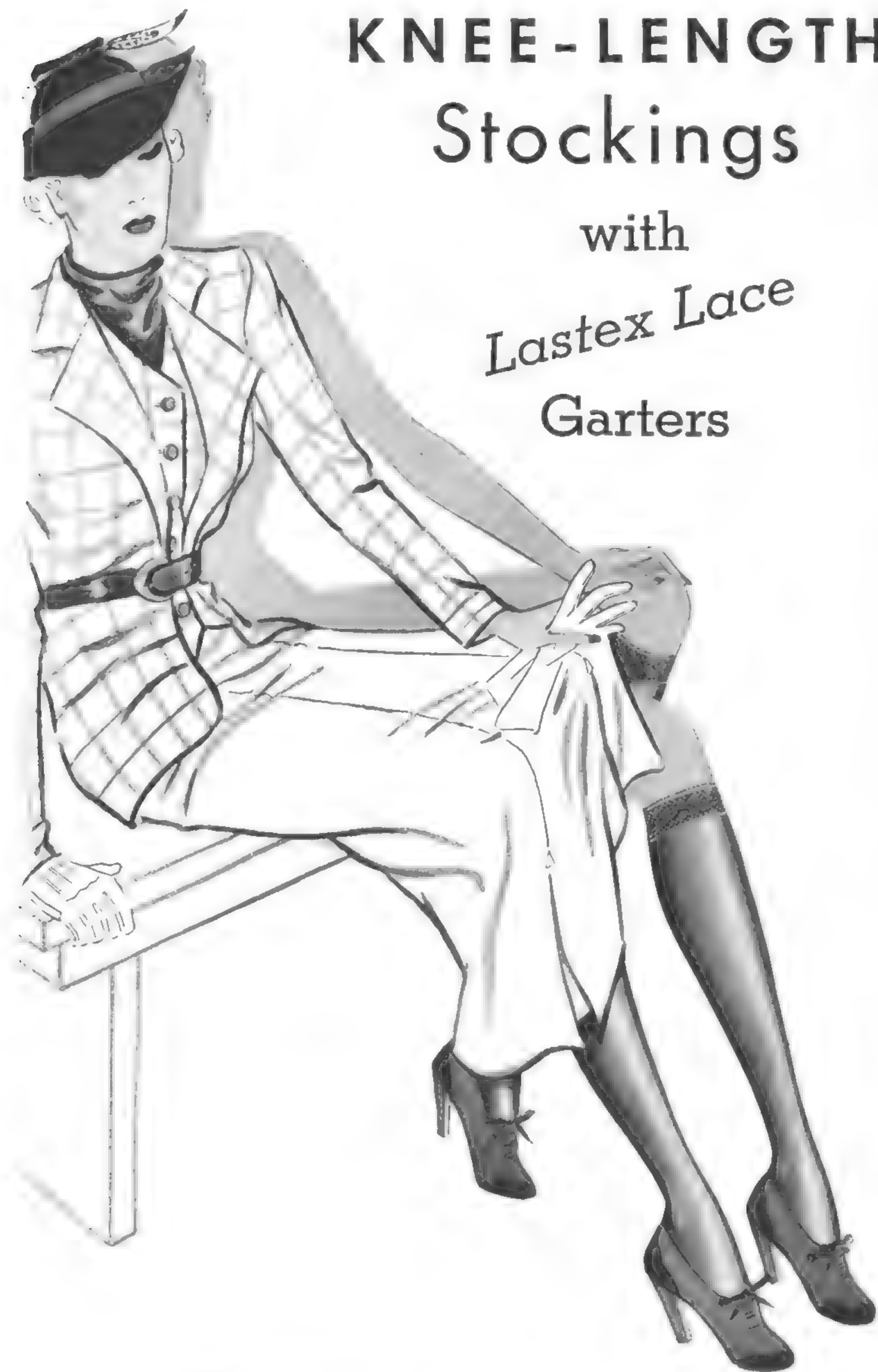


Introducing

...the new Belle-Sharmeer

**KNEE-LENGTH
Stockings**

with
**Lastex Lace
Garters**



When *Belle-Sharmeer* does something new you can expect it to be very new and very grand. And *Belle-Sharmeer* Knee-Lengths live up to every expectation... from Lastex Lace garter to smartly fashioned Foot-within-a-Foot. Of course you'll be specially intrigued with the Lastex Lace garter. It's pretty and it's practical. A firm support but never binding. And it never twists or slips, for its elasticity won't wear out or wash out. Then too, *Belle-Sharmeer* Knee-Lengths, like *Belle-Sharmeer* full-length stockings, are made-to-fit your leg as well as your foot. Exclusive with one fine store in each community. Write us for the name of the one nearest you. *Belle-Sharmeer* Division, Wayne Knitting Mills, Fort Wayne, Indiana.

P. S. The page opposite tells you all about *Belle-Sharmeer* Full-Length Stockings. Information worth having, too.



NELSON

Spring hats are gay with flowers—like the bright pink roses blossoming at the front of this diminutive navy-blue toque made by Nicole de Paris

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 104)

a new sky-scraper there the other day, with J. L. still plastered all over the windows (it doesn't mean Junior League—it's the maker's mark, put on to keep workers from shoving lumber and steel through new windows). All this information has nothing to do with what I started to talk about—a new shop of reasonably priced clothes for women, called Hart-ridge, which you will find on the mezzanine of 30 Rockefeller Plaza. The collection is selected by a clever former executive of a large Fifth Avenue shop. There are never many models in this shop, but the few that are there change rapidly; if you don't find what you want to-day, go back to-morrow. The colour schemes are unusual but good, and you can indulge yourself in brightness without going wrong. Dresses range from about \$19.75 to \$75 for day and up to around \$70 for evening.

• Another heretofore unexplored (by me) point of interest in Rockefeller Center (also on the mezzanine of the Plaza) is the Linguaphone Institute. The men in this establishment give their lives to teaching people strange languages without any face-to-face contact with teacher. It's all done by record, and you can lie in bed or stand on your head or take any position that puts you in a receptive frame of mind. It would be simply fine to get a little education while cold-cream soaks into your pores in the morning, for instance. You can learn Esperanto (they don't mention with what accent) or Hindustani or even good English, in case you are interested. Most of the courses—French, for example—cost about \$50 for sixteen double disks. I heard Bernard Shaw's only recording—autographed, if you please—called "Spoken English and Broken English"—the title of which must have been

written by an advertising man (this costs about \$7.50). Incidentally, be sure not to miss their really superb recordings of Gaelic folk-songs (about \$15 a set).

• The Party Mart keeps me posted on the spirit of playfulness around town. This Madison Avenue shop tells me that this has been a big winter for parlour games, since people are all in the mood to be amused after dinner. This is just another sign of better times. There is a wonderful array of games here, all completely confusing to a mind that can't cope with anything more complicated than piling matches on the top of a bottle. There is a "Par-T-Box," for example, guaranteed to entertain a dozen people for one hour. It's very simple, as you only have to read the directions on one box at a time (there is a series of boxes within boxes). It all ends up by bursting a blown-up paper bag and seeing what happens. I tried it, but I can't give away the secret. There are children's party boxes, too, and one called a "Fun Box," designed for any age, which involves "no rough activities, no tricks, no embarrassments, but plenty of surprises." The "Par-T-Box" and the "Fun Box" cost about \$1 each; the children's "Party Package" about fifty cents.

• To one who always has a collection of match-cases culled from lunch-rooms, cigar stores, and such, it is pretty impressive to see monogrammed matches around that go with the *décor*. It's a good detail that actually costs very little. Just call Ourname Products (Circle 7-2240), and you can order fifty monogrammed match-books for about \$3.75. Or you can have your dog or boat engraved on them for about \$17 a thousand.



Now... you can match your *legs* as well as your clothes

with stockings made to your measure in
width and length as well as foot size

Your Foot Size Has a Number, Your LEG SIZE Has a NAME

Brev is shorter in length, slimmer in ankle for small women.

Modite is exactly right in width and length for the average type.

Duchess is extra long for tall women, never binding at knee or ankle.

Classic is fashioned wider from ankle to hem for those with larger legs.

● P. S. Look across the way, on the opposite page, for a glimpse of *Belle-Sharmeer* Knee-Length Stockings with Lastex Lace garter tops. Also made-to-fit in width and length as well as foot size.

Remarkable... these *Belle-Sharmeer* Stockings. A delightful complement for your clothes and a most gorgeous compliment to your legs. Their beauty secret... and yours... is in their perfect fit. For *Belle-Sharmeer* Stockings are made-to-measure for you... in width and length as well as foot size. Whether you're small, medium, tall or stout... you have a *leg size* as well as a foot size in *Belle-Sharmeer*. Ringless, of course. At one fine store in each community. Write us for the name of the one nearest you. Address *Belle-Sharmeer* Division, Wayne Knitting Mills, Fort Wayne, Ind.

Belle-Sharmeer
S T O C K I N G S
designed for the individual

LANDS ACROSS THE TABLE

(CONTINUED FROM PAGE 73)

Austrian proprietor, became a sanctuary for the elect. This proprietor was a gay, generous host—still is. There, in the profusion of pink lamp-shades, palms, paintings, we lingered, wrote poems, and post-dated cheques, and everything was served to us with a legend—"This Imperial Tokay is one hundred years old; that brandy was saved from Napoleon's tent; these frogs' legs arrived by airplane, and tomorrow we will have roasted peacock."

In London, there is no real night-life. Drinking laws and the English attitude to amorous adventures do not give the light touch and high kick of Parisian cabarets, and the sight of a respectable Englishman growing disreputable on a Saturday is rather lurid and discouraging. Late hours are best kept in private houses. Then, in the dawn, there are the cabmen's shelters—little green pavilions with great, thick cups of tea, fried sausages and bacon, and the kind, red, winter faces of the cabmen and the sense of being on an unreal island between night and day. But I must leave London.

DINING-CAR CUISINE

Travelling to Paris by dining-car, the whole atmosphere is greedy and excited. Wines are there to tempt, rolls bulge, omelettes foam. I am confronted by an invariable menu—Soup Julienne (meaning a brown tepidity flavoured with Worcester Sauce), boiled turbot, mutton, boiled potatoes and greens, cold chicken (railway smoked), and cabinet or castle pudding. This lunch is eaten with a dejected and dutiful expression which would turn, I believe, to pained mistrust should the castle or cabinet look and taste a little more delicious.

The fat man by himself keeps his eyelids lowered to the plate, working with tireless jaws. The waiters fear him; ignorant and gross he may be, but he knows the culinary art. So, moreover, does the cook.

Every one is greedy in Paris, greedy or insensitive. It would be an offence to the country's culture if they were not so, for it is a quality of the French to devise and elaborate infinite disguises for bare substance. They excel in all arts of elaboration, cuisine, conversation, love-making, dressmaking, and are not admirers of the naked—they prefer even a potato to be dressed.

There are several kinds of cooking, the rich-aristocratic, the bourgeois, and the popular. All are good.

To the first belong the more elegant restaurants—Henri's, La Perouse, Foyot's, Fouquet's, and others. The foods and guests are exquisite, and the meal is not only a thing in itself, but the setting of sail to further distractions.

The second is typified by L'Escargot d'Or and by the good inns in the provinces, tripe, pig's-trotters, soups, succulence. Eating is done seriously, fatly, by gentlemen with frowning and smiling moustaches, families, and wedding parties. I have seen wedding parties feasting for hours, only pausing for speeches and songs. Each dish is honoured with its appropriate wine, and one dish flatters the other so that there is a continuous repartee of flavours.

Lastly, those little restaurants behind green hedges where working people eat *petit salé* and *choucroute garnie*, drink their carafes of cheap wine, and play aggressive games of cards.

But the conventional "gay Paris" begins after eating in the cafés and *boîtes*—Montmartre, Montparnasse.

I lived for some time in Paris and underwent all its glamour, but in the end I learned to pass the Montparnasse cafés indifferently, as though they were flower-beds in a park. How often I had wilted there myself! When I first visited the Dôme and the Rotonde, I imagined that they were bristling with genius, wild women, desperate characters, possible admirers; but those I got to know were rather sad sheep. They came there mostly to borrow money from some one who never turned up. They sat down, drank absently, got up, disappeared, returned, and sat again while the saucers piled up into unpaid towers.

A gang of Americans would sweep through, collecting others for the "Jockey" or the "Bateau Ivre," and there also nothing happened—to me, at any rate. I never fell in love, I never wrote a poem, I never even talked about "life" as in the Café Royal days. But I liked the little Bal Musettes, and the great gaudy restaurants that made one sometimes believe in pleasure, especially on a blue evening under chestnut leaves, when the look of strangers and the sound of their voices seemed so secret that one longed to overhear their destinies.

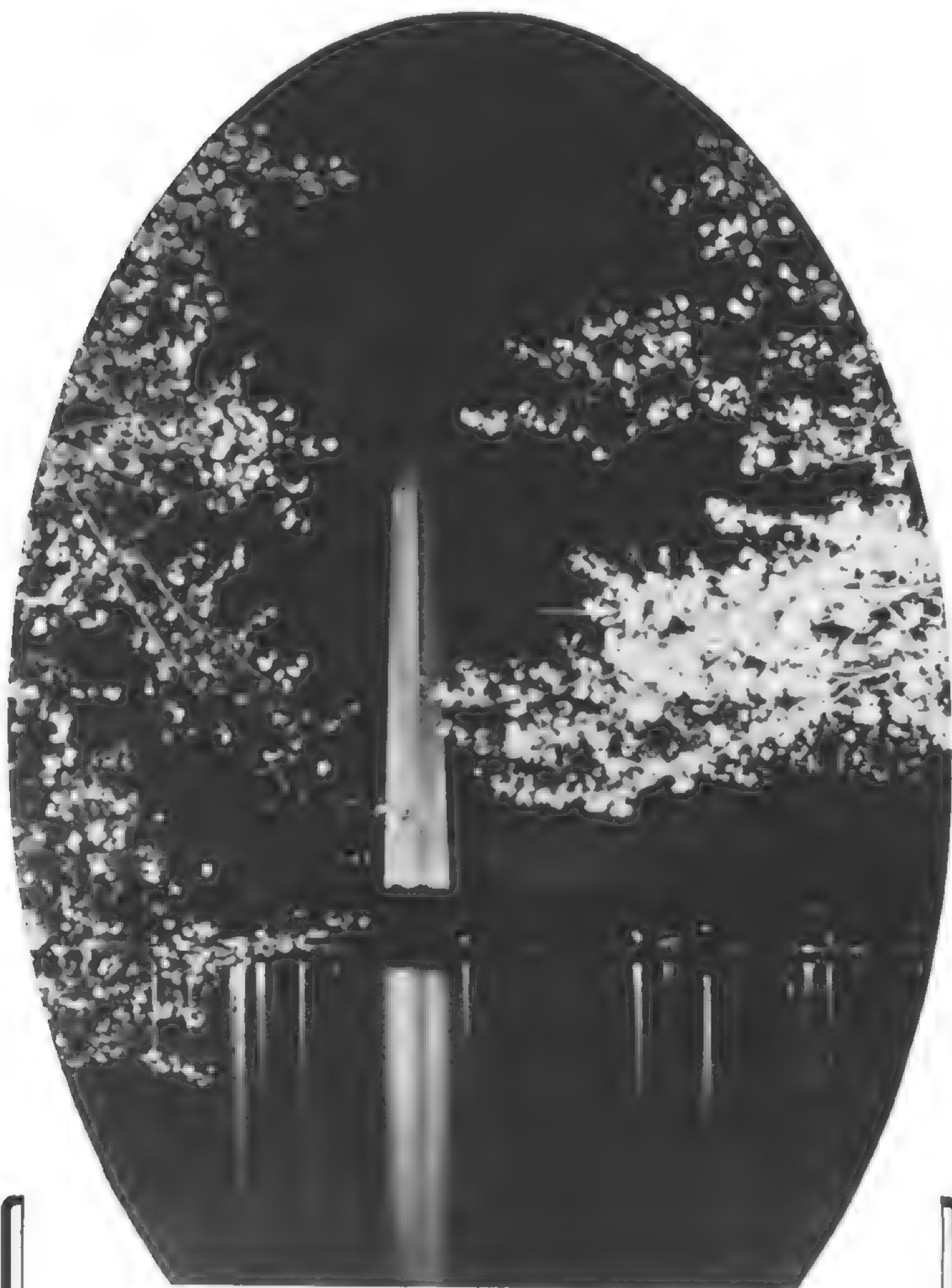
I liked, too, the Place des Tertres on a summer night, the tables under trees, the little working girls and their lovers listening to the singing of a sentimental ballad, and underneath—all Paris, all its lights, *boîtes*, fairs, love-adventures, rushing taxis, the "Marseillaise," Baudelaire Negroes, the labyrinths of Proust.

MARSEILLES HARBOUR

Low night-life is at its most sordid and picturesque in Marseilles harbour—smelling of shell-fish, tar, and drains. In the little dark bars, all races are collected, Negroes, whites, and yellows, the backwash of cities, derelicts and drifters from the sea. There are scrimmages with knives in the narrow streets among scavenger rats and cats, while poverty pinches out its last centime for a dance tune on the mechanical piano and a bottle of rank wine.

All over the South, the grape grows, and the innkeepers are as proud of their cellars as they are of their cooking with its fatness of oil and hint of garlic and fecundity of rich flavours. I walked once through the Provence and Brittany. This is the best way of seeing a country, making wayside friends and getting hungry.

But, although France shows a hospitable table, it has not the friendly heart and stomach of Central Europe. One does not feel part of a people's holiday, as in Austria, where the service is so leisurely, where the huge mugs of beer take an hour to consume, where the coffee cools slowly under its foam of cream (there are at least ten different shades of coffee, each with a (Continued on page 110)



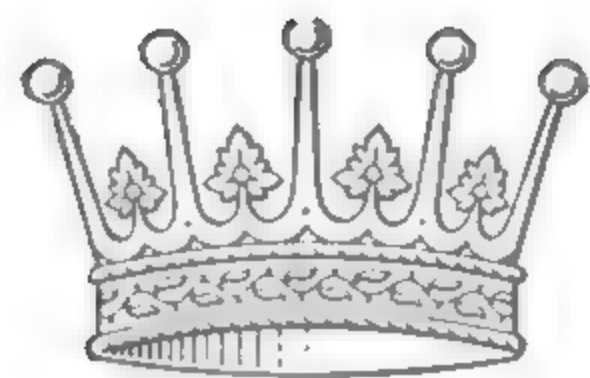
WASHINGTON'S Cherry Blossoms, and railroads, were unknown in the days of George Washington. Yet, his vision and planning founded the beginnings of Chesapeake and Ohio Lines . . . George Washington's Railroad George Washington's fundamental idea is the inspiration of today's operation of the great transportation system which follows the route he chose to "smooth the road" and "make easy the way" between East and West. The charm of Cherry Blossom time prevails all the year 'round on the genuinely air-conditioned trains of Chesapeake and Ohio Lines. When you go to Washington to see the Cherry Blossoms, travel on one of these famous trains . . .

THE GEORGE WASHINGTON • THE SPORTSMAN • THE F. F. V.



George Washington's Railroad
CHESAPEAKE and OHIO
Lines
 Original Predecessor Company Founded by George Washington in 1785





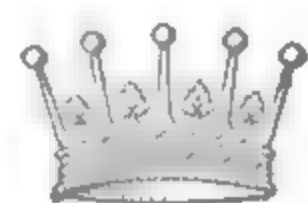
PEERESS PERCALE

by Pepperell



LOUIS XV BEDROOM BY JACQUES BODART, INC.

PEERESS PERCALE SHEETS BY PEPPERELL



REGAL SPLENDOR IN THE MODERN MANNER — PEPPERELL PEERESS. Fit for a queen, it is within the reach of every woman who wants one of the finest, most luxurious percale sheets to be had anywhere. In the weaving of Peeress the balance is so perfect that equal strength is given the length and the width—hence its great wearing qualities and truly exquisite fineness. And it is not expensive. You will find the new

Pepperell True Size label on all the popular lengths of Peeress. This means the sheets are measured after hemming, not before. Peeress may be had in classic white and in many of the soft pastel shades. Its hem variations include deep plain ones, colored ones, embroidered scalloped edges and exquisite hemstitching in one, two, three and four rows. You will find Peeress beautifully packaged in an Empire Toile Box in many of your favorite shops.

Lily of France



Loveliness

The new Lily of France Step-In does everything a Lily of France corset should do—yet is by far the most comfortable corset you've worn. It's just as great a pleasure to the fitter to model one of these for you as it is for you to be fitted.

SOLD IN QUALITY STORES
IN THE U. S. A.

AND IN CANADA
BY ALL THE T. EATON CO. STORES

BRITISH RACING TIPS

(CONTINUED FROM PAGE 102)

notorious for its bad weather—even during the drought, it managed to rain there. Furthermore, even on the best days, the wind can blow very cold at Newbury, while conditions underfoot can be decidedly squelchy. The catering arrangements are excellent. This is the one course that Londoners are advised to visit by train. The G.W.R. runs an excellent service which covers the sixty miles in an hour. This gets you back in plenty of time for your cocktail party and in greater comfort than your beau's car.

And now we come to Cheltenham, "the Ascot of jumping"—a description it richly deserves, for it is as near perfection as any race-meeting could be. As a social event, it ranks very high on the list of functions which simply can't be missed; while as a race-meeting, it stands alone in the steeplechase season. The National Hunt steeplechase for hunters is one of the finest sights imaginable and is doubly thrilling by reason of the fact that you will probably know at least half a dozen of the "gallant gentlemen" competing in it. The best place to watch this race is from the very

top of the stand, but get there early, as there is invariably a huge crowd. Every one for miles round entertains on a lavish scale for Cheltenham, and a house-party for this meeting is always heaps of fun.

I will conclude with a word or two on Point to Points. These are far too many and diverse for me to discuss in detail; I can only generalize. The grandstand is frequently a farm cart or the roof of a car, but the fun is always fast and furious, as everybody knows everybody else.

Some one is bound to say "Let's go down and watch Archie jump the water," which may be anything up to a mile away; so go suitably clad and shod and be sure not to forget your shooting-stick, and if it is fitted with an umbrella, so much the better. At all times, a "race bag," which includes a place for your race-card and cigarettes and has a pencil attached, is a very handy gadget. Well, I hope you enjoy yourself and always remember that it's far better to be underdressed than overdressed, and you can't go wrong in tweeds.

QUINTIN GILBEY

LANDS ACROSS THE TABLE

(CONTINUED FROM PAGE 108)

name), and the peasants smoke long pipes and listen to the band, waltz tunes and military marches from the days of fabulous uniforms.

In Salzburg, the coffee-house is at its best—with baroque cakes and Mozart bells outside. It is always coffee time, sausage time, cake time, time for the butter-croissant and the snaps. Time to miss an appointment and make a friend, to sit during thunder-storms and watch the sodden cloaks come in heavy with rain; and the hunters' hats with feathers and *chamoix* beards, all the knees in leather shorts; and the characters of the town and the tourists in fancy-dress, outdoing knees and feathers and rows of silver buttons.

In Vienna are the Heurigen, where the new white wine is drunk and songs are sung. There are wooden tables and benches, a witty fat baritone and a lyric tenor, and the public itself that sings when it likes. It knows all the songs, and the songs are all in praise of Vienna—its wine, its girls, its lilacs and happy coachmen and light hearts.

In Hungary, the light heart beats more violently and the schnitzel is soaked in paprika; gypsies steal up with their violins, letting out a tide of desperate and sweet music. All the tunes have words, though they are seldom sung, but Hungarians know them and call for those which fit their mood, thus confessing to themselves and their companions how it goes with their hearts. Their hearts fill, and their pockets empty, and the musicians never tire of working this alchemy.

In Spain, there are guitarists marvelously expert, but generally only men frequent the cafés. Sometimes, a shawl and a high comb are seen among the sombreros, but wives remain at home.

I have never been to China, except in San Francisco, or to Bombay or Mombasa, except in the movies, where the night-life is very wild indeed. But I should like to go from inn to inn all over the world.

And America? Are there inns, cafés? There are certainly bars now. But, somehow, I am sorry that speak-easies have gone—I liked the iron grill and the magic name and the furtiveness without and the festivity within. Those unsuspecting-looking wooden houses at the draggle end of the town, where vile whisky was poured like treasure into a tea-cup.

I like, too, the lunch-room and cafeterias with their trays on rails and fantastic sandwiches and quick reckoning. I like the frizzle of T-bone steaks and the buzz of milk-shake mixers and the look of the long, lank brown men on high stools, and the jokes on the wall: "Don't eat at home, keep your wife for a pet." I like the "drive-in" place, where a tray is clapped on your steering-wheel, and everything is barbecued and special and home-made.

Harlem, too, and the pour of lights on spangled dancing-girls and the tom-toms and the screeching of the band.

But I am sorry that in the Colony Restaurant, where the food is so good and the women so beautiful, lemon-juice and spinach, pineapple and cottage-cheese, are the only consummations devoutly wished. I am sorry when the guests hurry away, flown in and out like humming-birds, and I remain alone.

At tables, one should sit till the world surrounds one, and then only should one leave, putting the globe in one's pocket, to converse with the stars and the rising sun.

HAVE YOU SEEN THE NEW QUAKER GENUINE THREE-CARRIER RINGLESS HOSIERY?



The word "ringless" can be applied to any stocking.

—but the only *genuine* ringless hosiery is made as Quaker makes it—on new machines with special attachments—of which there are only a limited number.

—for your protection hosiery made this way is stamped on the welt "Genuine Three-Carrier Ringless".

No matter how heavy or sheer, nor what color, Quaker Genuine Three-Carrier Ringless hosiery is absolutely free of imperfections, not the faintest shadow of a color ring.

See the new Spring shades at your favorite shop. They are perfectly in tune with Spring fabrics and colorings, and made doubly fascinating by the perfection attained with this new method of weaving.

Note also in the stocking on this page, the reinforcements at every point of wear and strain. No wonder nearly fifteen million pairs of this superb hosiery are selected by discerning women every year.

EXTRA HEAVY
6 THREAD WELT

JACQUARD LACE
FOR BEAUTY

HEAVY UNDERWELT

GUARANTEED RINGLESS

EXTRA
NUMBER OF
COURSES

SPLASHPROOF

EXTRA HEAVY
SILK TOE

FASHIONED
INNER HEEL
FOR WEAR

NEW
REINFORCED
SOLE GUARD

QUAKER HOSIERY COMPANY

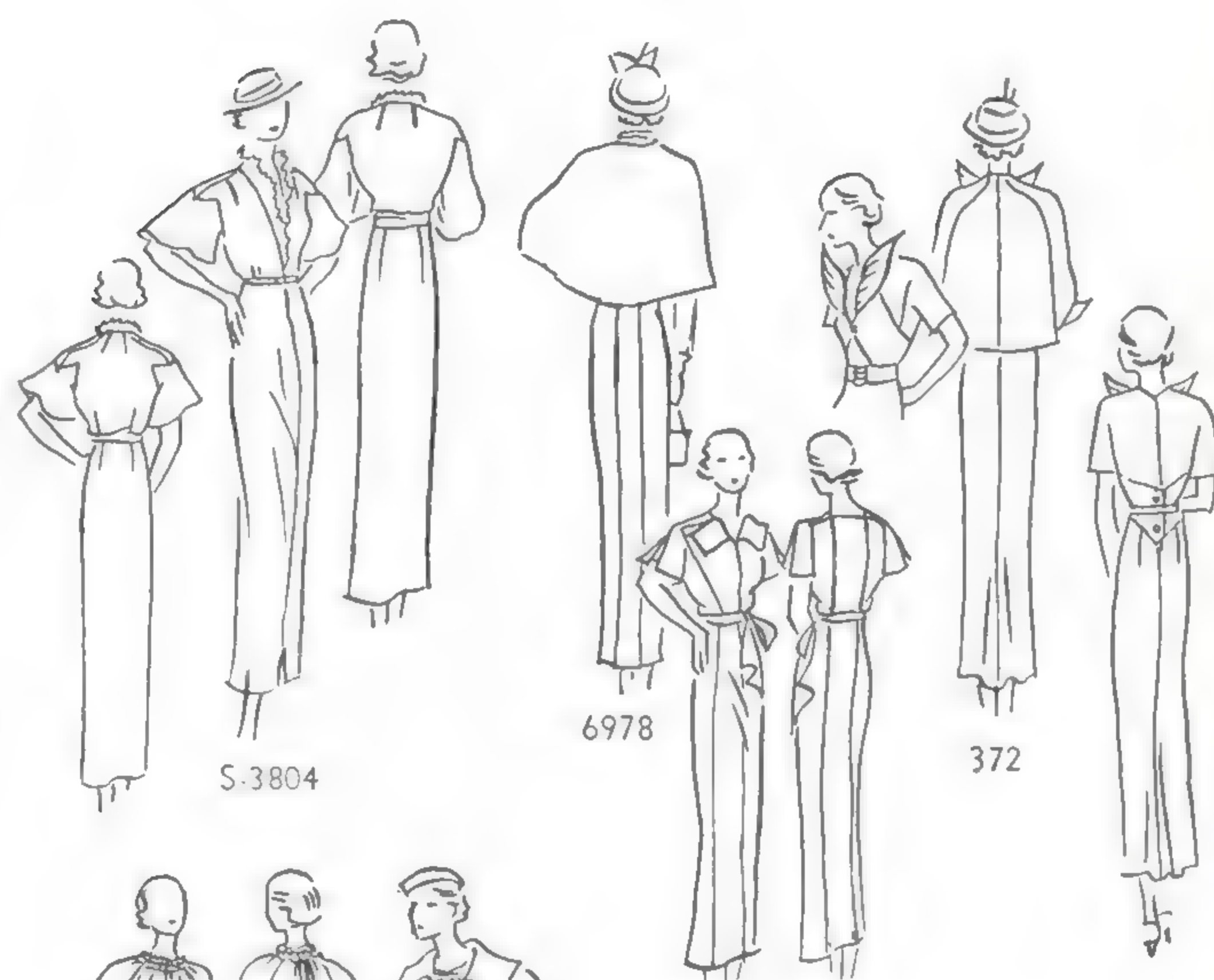
TO DEALERS: The exclusive Quaker franchise in your city or town may still be available. Write Quaker Hosiery Co., 330 Fifth Avenue, New York

Be Youthful



Hurdle competition! Men love that come-and-get-me challenge from merry eyes and tempting lips... To win them—daily stimulate facial circulation with **DOUBLE MINT** gum.

DESIGNS FOR DRESSMAKING



Meet spring with a dress plus a jacket or short cape, and you'll feel as smart as you look. We show several on pages 96 and 97, and here are additional views of the same chic models—five ensembles and a one-piece dress. The wide sleeves are important details, and so is the use of quilting on cuffs and revers. These brand-new models are designed for sizes: S-3804 in 12 to 20; 6978 in sizes 14 to 40; 372 in sizes 12 to 20; 6984 in sizes 12 to 20; 373 in sizes 14 to 42; and Frock 6988 in sizes 14 to 44



The princesse frock, right, with its collarless jacket, is perfect for festivities after dark. It may be in floor length or shorter and is designed on slimming lines, which make it especially good for the larger figure. A softly draped neck in front and a deep V in back make it wearable for dozens of occasions. Nothing could be more beguiling than the double-tiered cape, which may be worn with the second evening dress and which balances its flowing back fullness. The cape gathers to a scarf, which ties at the front, most demurely. Larger sketches of these two dresses may be found on pages 96 and 97. Designed for sizes: S-3805 in sizes 36 to 48; and 371 in sizes 14 to 40

HURRY IN AND PUT
OUT THAT LIGHT, SALLY.
IT'S LATE...

NOT TILL I'VE
CLEANED MY
FACE WITH **LUX**
TOILET SOAP.
NO COSMETIC
SKIN FOR ME!

Wise girls guard against Cosmetic Skin the screen stars' way...

YOU can use cosmetics all you wish if you remove them *thoroughly* the screen stars' way. It's when you leave bits of stale rouge and powder *choking the pores* that you risk Cosmetic Skin.

Do you see enlarged pores, dullness, tiny blemishes—warning signals of Cosmetic Skin? Better begin at once to use Lux Toilet Soap—the soap especially made to remove cosmetics *thoroughly*.

Cosmetics Harmless if removed this way

To protect your skin—keep it lovely—follow this simple rule:

Before you put on fresh make-up during the day—**ALWAYS** before you go to bed at night—use this gentle soap. Its **ACTIVE** lather will

sink deep into the pores, carry away every vestige of dust, dirt, embedded powder and rouge. Your skin will feel soft and smooth—and look it! 9 out of 10 Hollywood stars use Lux Toilet Soap—have used it for years!

BARBARA STANWYCK
WARNER BROTHERS STAR



OF COURSE I USE
COSMETICS, BUT
I NEVER WORRY ABOUT
COSMETIC SKIN. I USE
LUX TOILET SOAP
REGULARLY!



● STREET SCENE

Press photographers, seeking news of Spring, will point their cameras at this three-piece chenille suit as it swings along sophisticated avenues. For the jacket's double cord tuxedo edging, the triple twin sets of crystal buttons and the blouse's lacy vestee cleverly achieve that dressmaker look found in the best of new suit families. (And suits are "first families" in fashion's social register.) There are dark or deep tones for town avenues and light tints for country ones. You can make your choice at any of the better stores. The Bradley Knitting Company, Delavan, Wisconsin.

Handcrafted by Bradley 

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 100)



These smart new Charbert lipsticks and vanities are in white-and-gold, ivory-and-gold, or black-and-gold; Jay-Thorpe

items in this very complete series of beautifiers, including green-topped pots of eye shadow in arresting and exciting shades and lipsticks that are unusually smooth in texture. These preparations are to be had only in the Dimitry salon, at Milgrim.

• Up above, you see the new version of the Charbert drumstick vanity-cases and lipsticks. These have always seemed to us among the most engaging of gadgets, and the new designs are smarter than ever. The cases are in black-and-gold, ivory-and-gold, or white-and-gold, with the little drums in red or blue, and they lend cachet to the interior of any hand-bag. The same chic feeling has been carried out in a trio of boxes of Charbert powders—face, bath, and talcum, all of which are scented with "Gardenia." The boxes are ivory-coloured drums laced with gold-coloured cords. If you could bear to give them away, they would make lovely presents. All the Charbert products can be purchased in the better shops throughout the country.

• Now, in this season of our discontent with waning permanent waves, comes Orloff, the coiffeur, on Madison Avenue, with a new oil lotion that makes a renewal of your old permanent wave a genuine success. The secret of this lotion is that it actually contains a generous amount of rich oils which counteract any possible ill effects of putting a new wave over an old one. During the heating process, these oils are in direct contact with your hair, busily engaged in their virtuous work of softening and glossing. Even the ends of your hair—which, because they're the last stand of the old wave, are difficult to curl—emerge from the rods soft and silky, instead of crisp and fit only to be snipped off. Of course, for a complete new permanent wave all over your head, this lotion leaves all the hair soft in texture.

"Forbidden Love" is an exciting scent that you can buy at El Encanto, when a lucky chance takes you to Havana. Cornucopia of flowers from Irene Hayes

• If you notice the smartest new lipsticks as they make their appearance this spring, you will find that they have a penchant for a yellowy tone that looks both natural and flattering on your lips. Among the vanguard of these new shades is a Grand one by Helena Rubinstein called "Terra Cotta." This has a dash of bronze and a faint note of brown in its shade, and the effect on the lips is soft, warm, and healthy looking. "Terra Cotta" has a sort of glowing quality on the lips, and the effect is very new. The lipstick itself is very new, in fact, too, and is just now reaching the cosmetic counters.

• Beautiful ladies running around these days with shining, up-curved eyelashes or especially well-applied mascara are apt to be found singing the praises of Charles of the Ritz. For Mr. Charles has produced a new Eyelash Grower that not only encourages the lashes to grow and luxuriate, but he has also provided some clever suggestions for using it. If you don't use mascara, put the grower on with a little brush to make the lashes soft and silky and to encourage them to curl. If you do use mascara, apply the eyelash grower still with a small brush, thereby removing any traces of powder or dust. Then, curl the lashes upward and backward with your finger or your little eyelash curler. When you finally apply mascara, you will find that it clings to the eyelash grower and gives a lovely fringed effect.

Charles of the Ritz also has a new Rejuvenescence Masque, which is an invigorating cream that gives your skin a glow and verve. This is used as part of the facial treatments in the Charles-of-the-Ritz salons, or you can buy it to apply at home. It is very simple to use, because you just smooth it on, leave it until your skin tingles pleasantly (from five to fifteen minutes), then wipe it off with tissues. You can buy the Eyelash Grower and the Rejuvenescence Masque in the better shops as well as in the Charles-of-the-Ritz salons.

The coiffeurs at Charles of the Ritz are very concerned with the styling of hair to hat this spring and will do your hair in a way to make your hat seem created for your face alone.



ANDERSEN



COPR. 1935, DAGGETT & RAMSDELL

● The final effect of those last little touches to your make-up depends largely on the care you have given your skin the night before. If you are a regular user of Daggett & Ramsdell Perfect Tissue Cream, then your problem is simple. For this rich, nourishing creation lessens the threat of tiny little lines and wrinkles. But Tissue Cream is only one of the new Daggett & Ramsdell achievements. There are new cleansing creams, lotions, powders, rouges, and the most natural of lipsticks. Observe how frequently you see these new beauty aids on the smartest dressing tables.

DAGGETT & RAMSDELL • 2 PARK AVENUE • NEW YORK

Stetson Shoes-REEL

SEES EASTER FROM THE GROUND UP!

COUNTRY WEEK-END

Heatherstrap—Pair your tweeds with a pair of these! High-cuts with low heels . . . good for cross-town or cross-country tramping. The twin straps are new and support you in a manner to which you haven't been accustomed! Copper-brown calf skin. And later, in white.

COSTUME-SUIT AND CHURCH

Zephyr Tie—Otherwise known as our air-conditioned oxford! The leather is softest svelte-calf, perforated all through . . . light as a lark's wing! Silk grosgrain ribbon-lacers to dress it up to your costume-suit. Suit-able colors, too . . . blue, black, brown. And in white to wear with pastels.

PAINLESS PROMENADE

Tailortie—Stetson's new stream-seam oxford . . . paneled from tongue to toe to make your foot look smaller. "Air-cooled" with cr. "Air-cooled" with showers of pin-dot perforations. And built with Stetson's secret arch . . . the shoe never shows it but your foot always knows it. In black or brown soft kid.



This sheer stocking is in Van Raalte's new shade of pale beige, called "Tango"

WARDROBE FOR A LEG

SMART women are wearing lighter stockings, and the reason is twofold. Spring has something to do with it, and chic Parisiennes have a great deal. It is a sort of April-in-Paris influence. Daytime colours range from a pale, golden beige to a pinkish-greyish beige, much lighter than we have seen on our bleak city streets, but as welcome to winter-weary eyes as the first crocus.

• Paler stockings go right on into evening, too. The very newest evening stockings have a silvery sheen; nacré, the French call them, and very glamorous and charming they are.

• As a sort of balance to this paler trend, there are very sheer and chic navy-blue stockings, worn with navy suits and frocks and ensembles.

• The best idea for sports that any one has had in years is a stocking ribbed exactly like men's socks, with the ribbing in such colours as blue or green or wine. Although these spring from the fertile minds of the French, many of the shops here will have these ribbed models, and they are well worth owning. Even your opponent on the first tee (who will no doubt slice his first drive) will be forced to admit that your ankles look exactly right.

• Speaking of sports clothes, the progress of civilization has been considerably advanced by the invention of Lastex-topped stockings for girls who love garterless girdles for their more active hours, but who dislike intensely that uncertain feeling that goes with rolled stockings. The Lastex-topped silk stockings made by Holeproof are in three lengths, for long, short, and medium-sized legs.

• If you are one of those knowing souls who are combining comfort and chic by wearing the new flat-heeled sandals, you will learn with joy that Bonwit Teller has that rare luxury, a medium-weight stocking, in daytime colours, designed so that the reinforcement is invisible, but entirely adequate.

• Just as an antidote to all this common sense, we delight in reporting that Marlene Dietrich wears all-lace stockings in her latest film. For those ladies whose legs merit all-lace, our blessings and the best of luck!

• Perhaps, it is due to our special fondness for peasant shoes for sports, but there is no doubt that widely ribbed lisle stockings look very chic with simple peasant shoes and rough linen clothes.



"Brighton," the sun-tan shade above, is by Belle-Sharmeer. Phoenix makes the specially reinforced stocking (right), in "Jockey," a new beige. Sandals from Bergdorf Goodman



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. . . . THIS YEAR THE FINEST

Our anniversary styles are shown in the new booklet—"Spring Release from the Stetson Shoes-reel." Write for a copy to The Stetson Shoe Company, South Weymouth, Mass. And see the shoes at Stetson Shops or in leading stores in principal cities across the country.

THE STETSON SHOE COMPANY, Inc., South Weymouth, Massachusetts

VISIT TO FINLAND

By Sylvia Van Rensselaer

IT IS a comfort to realize that there is still a haven of refuge across the water where political peace reigns, where unemployment is practically non-existent, and where exchange offers no problem to the slender purse. And what is more, where you will be winned and dined and entertained in a manner worthy of any of the great capitals. Thus is the little-known city of Helsingfors a veritable nepenthe for the confirmed wanderer who is wise enough to turn to the North.

If you go, you will probably stay at the Kämp on the lovely Esplanade. The Torní and the Seurahuone are both more modern, but the social life of the capital centres round the Kämp, and the atmosphere and service have a perfect Old-World flavour. If you have a passion for *smörgåsbord*, don't miss Sunday lunch there, whatever else you do. *Voileipäpöytä*, as it is known in Finnish, is a specialty of the house and on that particular day is set forth in full splendour. You gourmets who pride yourselves on knowing everything there is to know about *haute cuisine* will learn from this that you haven't even begun to explore the possibilities of aspic.

The restaurant at the Torní is an amusing place for either lunch or dinner. It is on the top floor of the only sky-scraper in Helsingfors. The tower is not very large, and the walls are really nothing but windows, so that the view is marvellous all around, no matter where you sit. A more central restaurant, to visit when you are seeking a change from the Kämp, is Fazer's—though I warn you that you will be in grave danger of becoming one of those confirmed habitués at the Kämp, with a favourite table and all. However, when you can tear yourself away, Fazer's will repay you. It is a tremendous establishment and exceedingly popular at apparently all hours of the day or night. You will find yourself wandering through countless cafés, tea-rooms, and restaurants, both upstairs and down, until you learn your way about. All the decorations are ultramodern, and they are extremely good, except for the draperies. With all its enthusiasm for contemporary design, Finland has so far applied little of it to textiles.

MUSIC IN FINLAND

On warm days and evenings when you are not lunching or dining somewhere on one of the many little islands surrounding Helsingfors (and, incidentally, those are the places to have whole days of heavenly swimming and sun-bathing), the Kapellet, with its open veranda and garden in the centre of the Esplanade, will prove particularly attractive. Almost always, one of the many excellent bands of the city is playing, and the music is really good. Jazz is seldom heard, even on the radio, but, if you miss its seductive rhythms, go to the night-club in the Börs. Speaking of music, don't forget that Helsingfors is the home of Sibelius, and he is as popular in his own country as he has been in America the last few seasons—thereby upsetting the

old ideas about the prophet in his native land.

Those of you who are beer addicts will probably haunt the Manon Bierstube. You may or may not care for sitting on kegs and using barrels for tables, but the beer is all that you could wish. The dark kind is better than the light, but they are both very strong. If you happen to prefer a little less kick, then ask for the second-class beer. There are three classes in all, but, oddly enough, the first class is the non-alcoholic one. It's not bad, though, and has a flavour that our near-beer never managed to acquire. But don't let any one ever persuade you to try the perfectly legal native home-brew.

Of course, you won't be able to resist shopping at Stockmann's. When you are prowling about on the second floor, be sure to look at the modern Finnish glass. It is quite lovely and even now is finding its way out to fastidious Honolulu. In the same building is the second largest book-shop in the world. It is a fascinating place and almost impossible to keep away from. You will find yourself making a well-worn track between it and your hotel. In spite of the size of the shop and the fact that everything is there in any number of languages, all the clerks seem to know exactly where everything is. There is hardly a book you can ask for that they won't produce instantly. As for your favourite detective-story writers, you will find yourself face to face with whole tables of them.

MORE THINGS TO SEE

If you are fortunate enough to be in Helsingfors as early as May, you will still be able to enjoy the opera and the theatres. There is great variety in the repertoires, and in one week alone, in addition to the opera, you will have a choice of modern American, English, French, and German plays, Viennese light opera, Shakspeare, Molière, Rostand, and Björnson. The acting is of the Russian School and very well done. It is particularly amusing to see your favourite plays of the past season or two. You find that you follow them perfectly, even though you may not understand a single word.

A market-place is always irresistible, and the one in Helsingfors is down by one of the harbour basins, which makes it doubly attractive. The fishing-boats tie up there, and you can buy your fish right off the decks. Every one, rich and poor alike, patronizes the public market for fresh provisions, so it is a daily institution—except, of course, on Sundays and holidays. But promptly at noon, the sellers pack up, and the whole place is washed down so quickly and so thoroughly that not a trace of the morning's activities remains. Cleanliness and efficiency seem to be the two outstanding national characteristics of Finland.

Confirmed sightseers will find plenty to occupy them. There is an excellent travel bureau to help, and you will need no guidance other than that and your own tastes and inclinations. Of course, you may miss the innumerable ancient (Continued on page 121)

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An audacious oxford to race along with the trig tailors of spring. This season clothes owe much of their charm to their fresh, new materials. And so do shoes. The Tweedie shoe shown is one of a notable group of shoes which take full advantage of the fine texture and finish of Evans Kid Leather, the ever popular tannage of John R. Evans & Company, Camden, New Jersey.

Evans Kid Leathers
YOU WILL FIND THEM IN THE BEST SHOES



FOR OFFICE HOURS AND AFTER

FOREIGNERS visiting New York for the first time are amazed and impressed by the well-dressed girl on a salary. There is always much raising of the eyebrows as to how she accomplishes such perfection on a limited income, and, for that matter, most foreigners would probably prefer to believe that it was by the sacrifice of reputation rather than by the use of intelligence. The truth is that the clever business girl learns not to make mistakes about her clothes; not to buy cheap dresses that look shoddy after a few wearings, or fussy ones that aren't suitable in any office, or extremely high-styled ones that are short-lived. She can't afford two separate wardrobes, so she dovetails her clothes neatly to fit her business and her social life equally well.

She makes one coat do for several dresses by buying, for example, a dress that matches, one that contrasts, and a print. She knows the importance of the right accessories, and, if they are carefully chosen, she can make either black or brown or blue go with everything. She is not above tricks and chicanery—such as using a bright scarf or a flower to change a working dress into a play dress, or putting a new collar and belt on an old dress to turn it into a new one—for anything is justified that gives her the confidence of being a well-dressed woman. She knows that nothing revives sagging spirits so much as a new and daring hat, but she is careful to have a good conservative classic in her closet for a steady diet. In short, she uses her common sense and all of her ingenuity to accomplish, in her few leisure hours, the well-dressed effect that women with nothing else to do spend their lives achieving.

The girls shown above are ready to leave the office on Friday evening, each one with a different destination ahead of her and each one suitably clad for it. The one at the left is going to a cocktail party and probably on to din-

ner with no chance to change—and no reason to, for that matter, since her printed dress is smart enough for any informal gathering. It has a lightning design in brown, green, and white (very slimming to the hips, because of the way the stripes are used in the bias skirt). The new large bell sleeves and the belt are lined with crisp brown taffeta, which also is used in the scarf. This dress is made of the best pure silk, which will stand up under hard office wear, and, at under \$30, it is a definitely good investment. Incidentally, this is a Carolyn Modes dress that can be found in most large cities throughout the country. With it, she wears a Stetson hat (yes, this company makes women's, as well as men's hats) of natural coloured straw with feathers for a hatband.

The girl taking a last look at herself in her mirror is catching a train for Philadelphia for the week-end and has no idea what sort of activities to prepare for. At least, she is safe in arriving in a light brown, washable, silk-backed jersey that won't wrinkle or show the dust. It is a Golflex model with patch pockets and stitched-down pleats in front and in back. It is perfectly suitable—and very smart—for spectator sports, lunch in the country or in town, or any of the usual non-active week-end diversions. This dress only costs about \$17, and it will keep its shape and look fresh and new after every tubbing. She has a red silk scarf knotted around her neck and several other scarfs tucked away in her suitcase for variety. Her classic brown felt Stetson hat is sure to be right in conservative Philadelphia.

The double sweater and skirt costume at the right suggests the country and the promise of active sports. It is not the sort of outfit to wear to the office every day, but, by wearing it on Friday, this bright young woman lightens her luggage and is prepared for (Continued on page 119)



FOR OFFICE HOURS AND AFTER

(CONTINUED FROM PAGE 118)

tennis or golf or boating in the country on Saturday. The slip-on sweater has short sleeves and a ribbed yoke, and both sweaters match the washable flannel skirt perfectly in colour (these are slate-blue, but they are made in many other beautiful shades). The skirt is extremely well cut with double, stitched-down pleats on one side and a set-in pocket on the other. All three pieces may be had for about \$17.

The girls greeting their hostess, above, have come straight from their work, without changing anything, except, perhaps, their make-up. The one at the left wears a dark blue sheer crêpe dress designed by Orry-Kelly. It is thoroughly original and has a hint of formality, but not so much that it looks out of place in the office. The blue extends up the front to the soft, round neck-line, but the back of the blouse and the sleeves are made of the same blue-and-white plaid crêpe as the jacket. The jacket is fitted just a little through the waist and has good-looking full sleeves. It could be worn, incidentally, over a white crêpe sports dress in the country, just to make it do double duty. This ensemble costs about \$30.

The youthful, swing coat (second) with its yoke and tiny collar is of dark blue washable flannel. Of course, it is unlined for summer, and it goes equally well with the afternoon dress at the left or the shirt-waist dress at the right. It is a Gofflex model, so you can count on its being well made, and it is amazingly low priced at about \$18. The blue felt Stetson hat dips down in front and back and has a flat crown. Felt hats like this can be forgotten in your closet for months and then brought out again, as good

and smart as ever—they are pretty fool-proof investments.

Every wardrobe should have at least one shirt-waist dress in it. For there is nothing that looks as neat and efficient and cool. The third dress above is one of the better examples of this type, since it has the added advantage of being a print that won't show every spot. It is made of crêpe-sway, an Enka Rayon, and it has a dark blue background with a dull red dot on it. The skirt has pleats in front and back, the belt is stitched, and the neck-band ties in a neat bow. There is everything, in fact, to recommend the dress, including the long, loose sleeves that give you plenty of leeway if you type. This frock costs about \$18, and, with the coat at the left, it would make a smart ensemble.

The lady on the stairs has on a wool georgette two-piece dress. The blouse buttons down the front and has patch pockets, a full tie at the schoolboy collar, and a broad black patent leather belt buckled in back. This dress is actually quite light in colour, but not light enough to be impractical. This wool georgette is as cool as silk for summer and has the advantage of not wrinkling. The cost is about \$30.

The main points to keep in mind in getting a summer working wardrobe are to keep your colours straight—don't go off on a blue tangent if you are already started on brown; keep the lines of your dresses simple; keep away from perishable trimmings and lingerie touches unless you are willing to devote plenty of time to keeping them fresh; see that your dresses fit you to begin with and that they are kept in good condition. Don't try to practise false economy in your working clothes—they are too important.

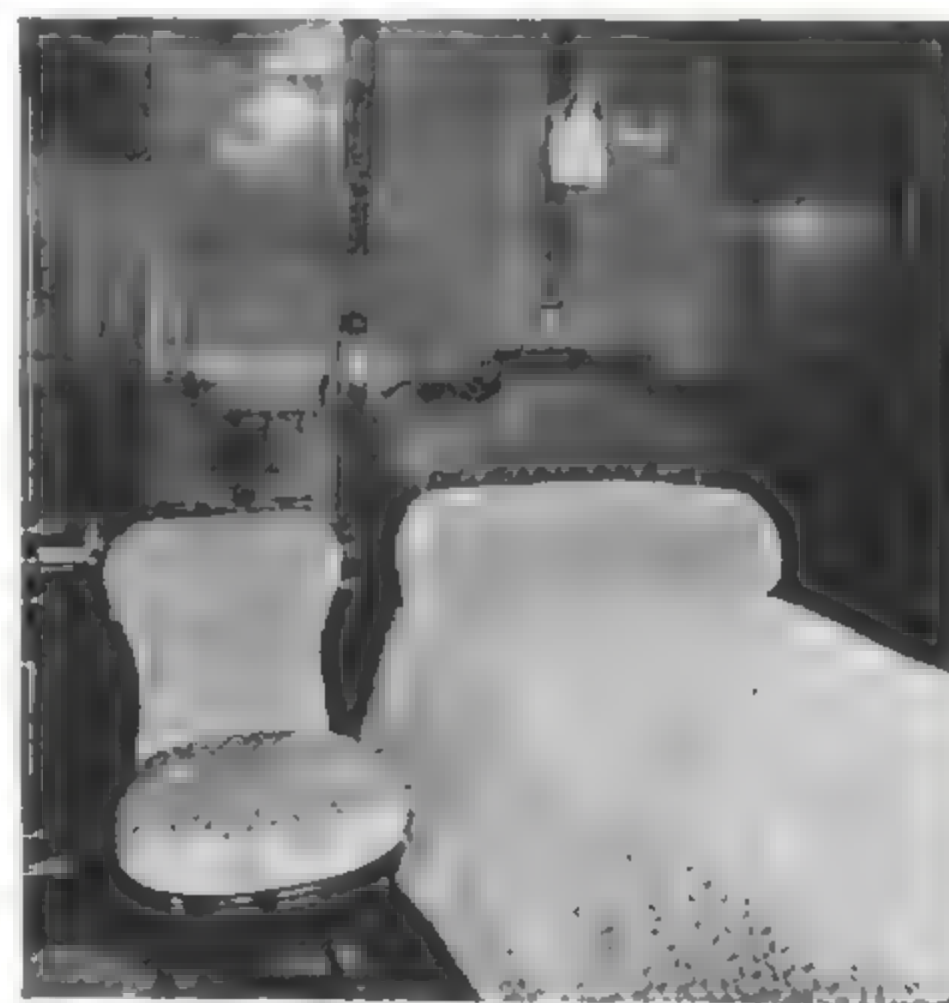
BRITTANY

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For the restive, world-jaded modern soul there exists a cure . . . Brittany, "the Ancient Land" that does not change with time . . . for men have loved these wave-washed shores eternally ▼ Thatched cottage, feudal castle, tall church and lone *calvaire*, the bustle of the market with its storied costumes, the solemn tapers of the *pardon*, music of *biniau* and bagpipe like the seabirds' calling, steep little streets that Anne de Bretagne might have climbed, *la reine en sabots* . . . all these are Brittany ▼ Start at St. Malo of the corsairs, high on its wave-borne rock and watch Jacques Cartier sail into the sunset to find a New World . . . Dinan of the lacework balconies, where du Guesclin was born . . . at Quimper of the pottery, and a Gothic Cathedral to give a cynic faith . . . at Carnac, where the Druids left their dolmens and their menhir . . . at Guingamp, where the Pardon of the Poor brings all the countryside in bravest finery to honor St. Yves in July . . . Dinard with its perfect halfmoon beach and chic Casino, La Baule of the golden sands and Rotheneuf-en-Paramé, where the sun always shines over an emerald sea ▼ Why not let your local travel agent plan your tour of the land of heart's desire this summer?

THE RAILWAYS OF FRANCE

610 FIFTH AVENUE NEW YORK



First-class, individual, railway sleeping compartment

LAST RITES

(CONTINUED FROM PAGE 89)

table should be without. They make your mouth look smooth and soft, and help to keep it so. You can get these pomade sticks in white, or, if your lips unadorned are pale, in a light rose shade.

While you don't want your face to look shiny at night, it's very nice indeed to have your eyelids and lashes moist looking. And what can be better and more double-purpose-serving for that than eyelash grower? These colourless salves encourage the lashes to luxuriate and the eyelids to keep from wrinkling. If you brush the salve on the lashes with a tiny brush—not the one you use for mascara, but a fresh one—they will look alluring and you will be training them to curl. While we are on the subject of the eyes, be sure that your night cream or a special eye cream is always patted on around the eyes with a butterfly movement of the fingers and the surplus removed very lightly, because it is by lubricating the skin around the eyes that you avoid those tiny vicious wrinkles that appear without a decent word of warning.

EYE LIGHTS

And always bathe your eyes with an eye bath. Many people who are devoted to eye lotions think of them in the light of perfect pick-me-ups for the eyes in the morning, but these liquids are as soothing as they are freshening. Besides, they make you look just that much more wide-eyed, which is an advantage, whether you're going to bed or going out dancing.

If you have any bumps on your face, there are blemish lotions that have powder sediment, and you can use these overnight, to conceal the bumps, as well as heal them.

Cuticles that are dry and nails that are inclined to split or peel should get their curative touches at night, but you don't want to take greasy fingers to bed. There are salves and liquids which you can rub over your fingertips—be sure to cover the nail itself, as well as the cuticle around it—and which can be worked in sufficiently in a minute or two, so that any slight surplus may be wiped off with a cloth. These cuticle salves and oils are excellent things to keep in the bedside drawer, even if you don't have other equipment there, because you can rub these on as you go off to sleep. Of course, hand creams and lotions are as beautifying as they are beneficial.

Now, about your hair. Everybody knows that hair should be brushed every night of your life. Careful brushing won't disturb your wave at all, if you take a minute afterwards to comb the wave back and turn up a few ends with hairpins. Don't be one of the foolish people who say—"I can't do a thing with my hair between waves. I'm just lost till I get back to my hair-dresser." You can do a lot, with the help of one of those light setting lotions and some invisible hairpins. Have the hairpins the colour of your hair, because they look better, and your head doesn't have to bristle with pins when you go to bed either.

Of course, the ideal way to keep your coiffure in place is to wear one of those porous net caps to bed. Some of these are terrible, others can look very fetch-

ing. In her sketches on page 89, Melisse has put a ribbon around the head of the going-to-bed lady. If you have a young face and are one of those who never toss around when you are asleep, the ribbon is all very fine. If you don't do anything else about your hair, arrange it almost as carefully as though you were going out. Besides, arranging your hair helps to hold the contour of your coiffure.

Night is the time to use whatever tonic your scalp expert has prescribed. Frankly, some of these prove sticky, and, if your concern is beauty in bed, you had better leave those tonics to be applied at your hair-treatment place. But there are some tonics, light and clean smelling, which you can apply to the scalp without disturbing your waves and which give a clean, fresh aura to your head. If the hair has dry, wispy ends, brilliantine helps them, and a bit of brilliantine over the top sweep of your hair gives it a beautiful gleam, especially under electric light.

FRESH AND CLEAN

Perhaps it is unnecessary to say that every one should gargle before going to bed, but we have a feeling that mouth washes are sometimes regarded from the same point of view that we were discussing eye-washes—as something to use in the morning when you want to go out and face the world bright and fresh. This shouldn't be, for mouth wash makes your mouth feel so beautifully fresh and clean at night, and you somehow feel so virtuous and pristine after using one. Don't just swish a mouth wash around in your mouth, either. Put your head back and gargle way down in your throat. This fresh-and-clean motif is a fine one, and soap and water for night cleansing leaves your face spanking clean. Then, even if your husband considers your regular perfume enchanting, he won't like you doused with it at night. Far better to use either a straight eau de Cologne or the kind of toilet-water that carries an overtone of your perfume. If you give yourself a friction with one of these before going to bed, your skin will exhale a cool fragrance all night. Bedtime preparations are also an argument in behalf of a single fragrance in your bath preparations. If your bath soap and bath salts and dusting powder and toilet-water all smell alike, you will emerge from the bathroom in sweet perfumed harmony.

Having achieved both beauty and harmony; having bade an admiring husband an amiable good-night, do achieve one more thing. After the lights are out, quiet has settled, and sleep is stealing beneficently into the room, do not think of just one more thing you have forgotten to tell your husband. Or, if you do think, stifle it! Don't disturb any man just as he is going to sleep. He won't like it, even if you have made yourself as beautiful as Cleopatra and the Queen of the May combined.

Most of your favourite beauty people make one or the other or all of the general types of items that have been referred to in these counsels. If you want to know where to find what, we will be delighted to give you the names and sources of these products.

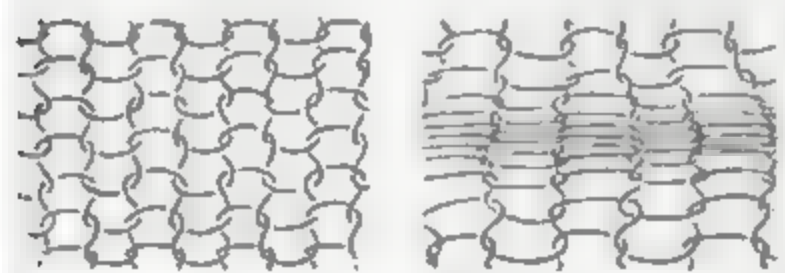


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to stretch a
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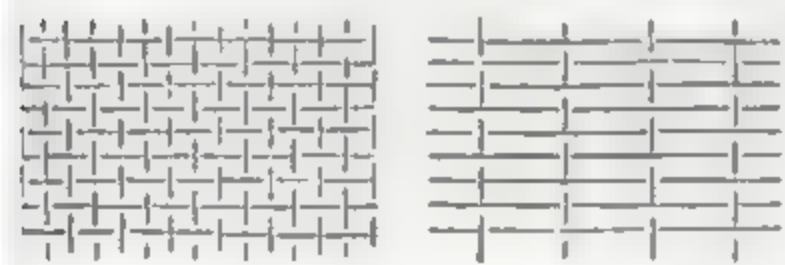
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This is *why* your GLORIOUS will never lose its shape . . .



Knit fabric at rest and under tension. The loops of thread are flattened. The thread, besides being stretched is actually pulled out of position under tension—and eventually stays out!



Woven fabric at rest and under tension. The threads are stretched in a straight line and hence, when the tension is removed, return to their original position and shape.

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SIT in it all day . . . launder it every night . . . send it to the dry cleaner's every week . . . even permit little Harold to punch holes in it with the nice shiny scissors . . . and your Glorious foundation will still restrain your figure to the graceful streamline silhouette that you so admired the first day you wore it. Time doesn't exist for Glorious—the foundation that makes a beautiful figure an economy instead of a luxury! That is why *Wortex-Tuway* is known as the "indestructible elastic fabric".

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THE WEIL CORSET COMPANY
41 EAST 42nd STREET, NEW YORK
FACTORY, NEW HAVEN, CONN.

VISIT TO FINLAND

(CONTINUED FROM PAGE 117)

churches and miles of picture galleries in which older cities abound, but the enthusiastic modernist will discover much of unusual interest. Helsingfors is distinctly a modern city, the greater part of it having been either built or rebuilt in the last fifteen years. It has, nevertheless, its national museums, and these institutions are well worth visiting in order to understand the traditions which give so strong a national character to all contemporary Finnish art.

One word about clothes to take with you; you will find that what you will need the most is the sports type of costume, including sports shoes—such as the well-bred British woman wears. Apparently, teetering about on spindly heels in our frivolous American fashion just isn't done in Finland. Be sure to take one good warm coat, the bigger and more enveloping the better. The country surrounding Helsingfors is very like the coast of Maine, and the climate is apt to be much the same.

LONDON PLEASURE CHART

HEREWITH Vogue's Search-light focuses on some of the brightest spots in London. Follow its beckoning beam, and it will lead you to the latest film sensation, the best plays, the place where you can sip a cocktail to soft music. It will point out to you the newest good restaurant where you will find nourishment for the body; or it will direct you to those art galleries where you can have a feast of spirit.

• For example, Prunier's is the restaurant of the moment. One of the famous restaurants in the world, its existence has always been confined to Paris until the other day when it blossomed out in St. James's Street, where there was once, oddly enough, another famous Paris establishment—Rumpelmayer's, the tea-shop. Prunier's smells of fish. When you go in, you can easily imagine yourself standing on the quay of any fishing village with that delightful promise of fresh lobsters emptied from pots before your very eyes. And it is quite right that it should smell of fish, because fish is its *spécialité*, and bouillabaisse, the famous dish of Marseilles, a sort of fish chowder on a grand scale, is one of their star turns. You can sit up at the bar in Prunier's and have a glass of wine with your meal, oysters opened before your eyes and served raw, or made into oyster cocktails, just as you can in Paris. You can have clam chowder or oyster stew just as it is made in America and those delicious concoctions in shells that are better in France than anywhere else.

• Speaking of restaurants, do you know that some of the best restaurant music in the world is at Claridge's in London, where Geiger's Hungarian orchestra makes that lovely music that you are only vaguely conscious of in the background, that never spoils conversation or intrudes itself upon you, yet, if you listen, is music of the best? And if you go there one day for a cocktail before lunch, a little before the hour of your rendezvous, so that you can sit there alone and listen to it, you will agree that this orchestra is made up of very good musicians.

• Don't miss "Maskerade," the Viennese picture at the Academy Cinema. It is having a sensational run all over

Europe and promises to be a second "One Night of Love" in London. The star, Paula Wessely, has been acclaimed overnight as one of the great figures in the film world. She is very great, her acting superb, and, in addition, the film is first-rate, without any of that claptrap nonsense that so often spoils the best acting of the best artist in the Hollywood conception of any production. What a relief to see a film where the producers do not feel the necessity of interrupting the story for the sake of introducing some stunt. There are not a great many good films that come out of Middle Europe. But when they are good, they are "the top." And this one is "the top."

• Diana Wynyard comes into the rays of Vogue's Search-light because she is a very good actress, in a not-so-good play. But because she is such a very good actress, the play is having a great success—as is the history of many a play. Very good actresses' careers should always be followed, in season and out—or rather in good plays and bad—, for, when they are good, they have something to give, play or no play.

• The little Gate Theatre is the "big noise" these days. Its last effort, "This Year, Next Year," was put on to run three weeks, and ran three months, because many of the same people kept going back again and again. Now there is a new play on, "The Seven Deadly Virtues"—a "Biography by Hugh Ross Williamson." It is good—anything done at this theatre is good. Don't waste any time; become a member of the Gate Theatre Studio and follow it up by going to every new play given there. The company is refreshing, inspired, jolly, and enthusiastic and always gives you one of the best evenings you can have in the theatre in London.

• Next, our Search-light falls on the art galleries. Of course, the exhibitions are constantly being changed, but you are always certain of seeing something interesting and worthwhile at Tooth's, the Mayor Gallery, or the Lefevre Galleries. At any of these galleries, the pictures are always good, but, of course, if you are interested in pictures, you know that. If you are not, follow Vogue's Search-light and you will doubtless become so.



A two-piece suit with a knee-length coat that is the Fashion News of Spring. A versatile style that can be very formal, or casual, depending on your choice of a blouse. In a fine quality black or navy crepe. Sizes 14 to 20.

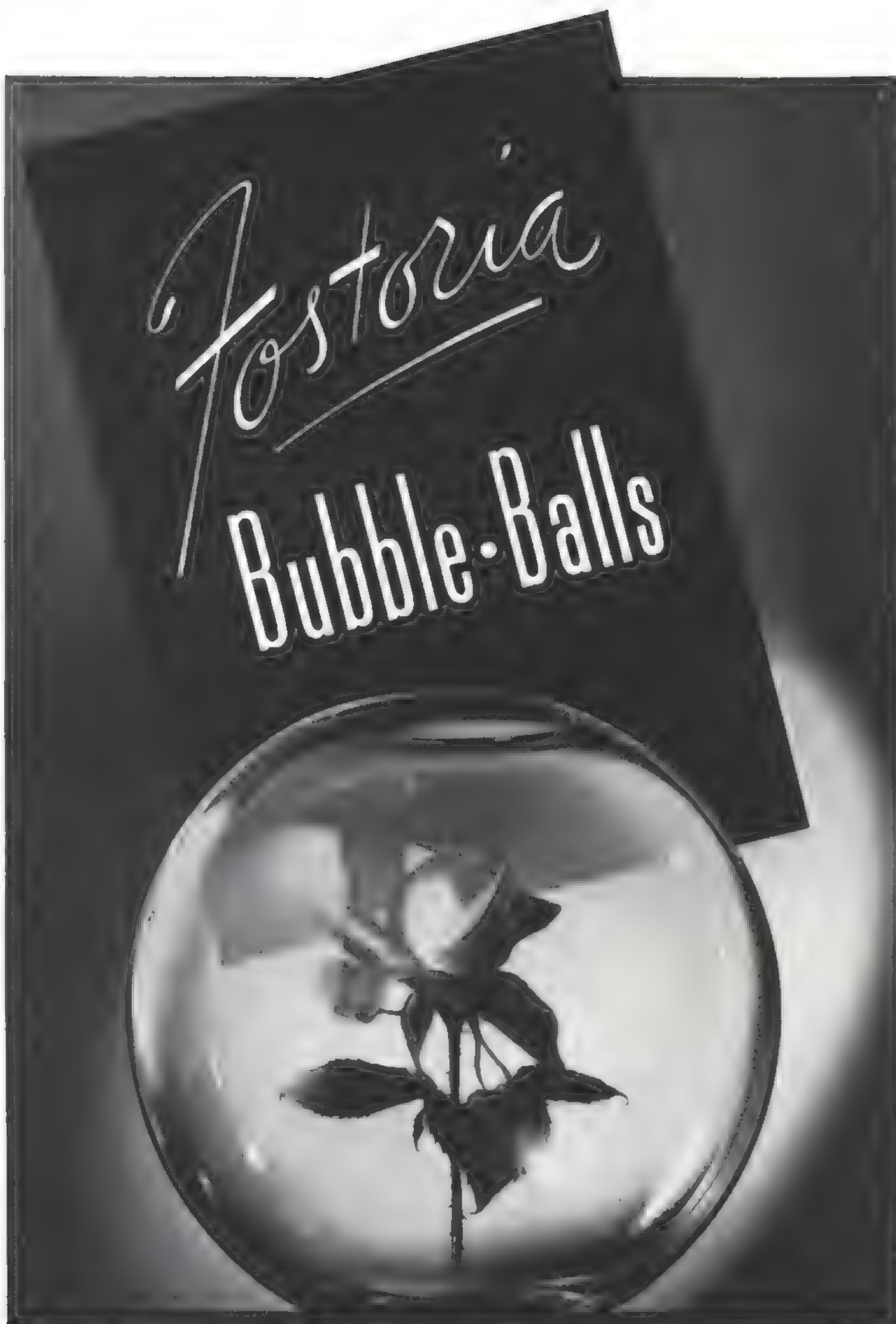
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Enhancing the beauty of the most perfect bloom, is the newest use for Fostoria bubble-balls. In the illustration above, the sphere is first filled with water, and a single rose (with weighted stem) is inserted. And lo—the life of the bloom, as well as its beauty, is increased.

This is but one of dozens of uses for these spheres of Fostoria glass. In clear crystal or in colors they are used as vases. Picture, for instance, an Empire Green globe filled with English ivy. Without flowers, bubble-balls, singly or in groups, are used as decorative bits of color on mantel,

shelf and table. Made in six sizes, from four to nine inches in diameter; and in Crystal, Silver Mist, Iridescent, Burgundy, Regal Blue, Empire Green, and Oriental Ruby.

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This black net cape, trimmed with Cellophane ruching, makes a perfect spring tonic for a jaded black evening gown; Milgrim

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 77)

dealers in Surrealism; the Elsa Maxwell-dear Noel camp.

The Ballet audience was truly a concentration of all brilliant *chi-chi*; given over to hysterical applause, delighted gasping, and startling lack of discrimination. It was apparently smart to laugh at the inept buffoonery of "Alma Mater," to clap every *entre-chat*; and to weep over the colours that Tchelitchev gave "Errante," which were indeed exquisite and far superior to the composition itself. This same audience at a peerless performance at the Radio City Music Hall would not have lifted a finger. In justice, though, there were some in the audience who took the ballet at its worth: as a group of charming and talented youngsters working in a purely Russian convention that could give considerable optical pleasure, but that naturally needed time and fresh direction to bring it to any real importance. Of America, the only evidence is the directness and vitality of the dances, and that should be, above all, nourished. In one thing did the aesthetes and the sober-heads agree; William Dollar could be one of the leading dancers of to-day. But, as one critic pointed out the morning after the American Ballet opened, this wild applause of the fashionable is the greatest danger that promising young group can know.

• As for other plays that have opened, each has eventually drawn its own specific audience and reaction. Parents have learned that "Fly Away Home," with its brood of wild but winning children, is balm to their ears; old gentlemen flock to "Accent on Youth," where age eventually triumphs in love; "Laburnum Grove" is solid delight to suburbanites with a secret urge for evil.

"Awake and Sing!," too excellent and moving a play to be smart, draws an earnest and not-dressed audience of people who have known, in all probability, some of the sadness and bitterness and warmth of that Bronx life; and who revel in acting that is born from the inside, as Luther Adler's is.

The oversexed idiot in "Times Have Changed" turned the stomachs of the fashionables so much that the fine implications of Bourdet-via-Bromfield's play escaped them; and what started

out (because of Bromfield's popularity) to be a social field-day turned into a chance for perverse people to be thrilled.

"Noah" could have drawn a consistently brilliant audience, not only because of Obey's gentle and rather moving wisdom, but because of Pierre Fresnay's superlative performance as the old Ark-Builder; but the embarrassing amateurishness of the rest of the cast can be endured only by Greenwich Village or drama students who can discount the acting and extract the poetry.

Katharine Cornell's audiences sit in an almost tangible aura of worship. There is a Cornell Cult in this city, whose devotees hang mystically on the actress's every gesture and intonation. In the semi-darkness, their faces are rapt. To laugh even at the right places is like whistling in church. And a word of criticism against Miss Cornell is a personal affront to each of them.

But such an audience is a boon to actors. What they dread are the dead-pan audiences supplied either by Broadway toughies or Charity Benefit smoothies. The attitude of both is the same: "Well—we paid our money—what've you got?" It hurts them to laugh, it is anguish to clap. Acute bronchitis has gripped the house, and coughs drown out the best lines and perforate the mood. The Charity audiences are older, better shaven, and far better dressed than the Broadway dead-panners. But the proposition remains, to the actor, a fearful one.

Refreshingly opposite are the holiday audiences at musical shows. The rows are filled with boys whose hair still sticks out in cow-licks at the back, and girls whose mighty effort to look mondaine only intensifies their roundness of cheek and longness of leg. They sit forward in their seats; their laughter is loud, crowing, and infectious.

One audience which is very near to our hearts we have failed to mention: the second-night audience. This, alas, is composed largely of stage-hands' wives and electricians' daughters and magazine critics like your faithful reporter. But perhaps that is for the best. There is no dazzle in the orchestra to take the eye off the stage.

DECORATOR'S LOG

WHEN Chippendale, Sheraton, or Heppelwhite plied their trade in London, the American cabinetmaking fraternity copied as faithfully as they could those examples of their craftsmanship that reached this country via the illustrated papers. Word-of-mouth descriptions were often responsible for highly original pieces, but their salient features in nearly every instance were derived from an English source. Even the porcelains and pottery that bear the imprint of our historical landmarks were manufactured as far from those scenes as Staffordshire, Liverpool, or even China. As natively and traditionally American a possession as Martha Washington's Lowestoft dinner-service was made in China, featuring designs brought there by the East India Trading Company, and many a prepossessing figure of an American patriot was reborn in a British pottery kiln.

- Ginsburg and Levy, of 815 Madison Avenue, have several very amusing examples of the mistakes that sometimes result when heroes are created in a land unmindful of their achievements. Here, a charming statuette of Benjamin Franklin in a powder-blue coat, saffron knee-breeches, and an apricot-lined green cape done by Ralph Wood in Staffordshire ware in about 1780, is inscribed "Dr. Frankling." (This costs about \$250.) Another, a benign conception of Benjamin Franklin, is conspicuously labelled "George Washington" and costs about \$125. For the collector who finds only irritation in the possession of misnomers such as these, there is a superb bust of Washington done by Enoch Wood in 1818, in dark pottery, costing about \$200. A pair of Lowestoft cups in perfect condition, decorated with the coat of arms of New York City (of Chinese origin, as are those here that feature the spread eagle), costs about \$200 and is really too exquisite for any purpose other than decoration.

- Possessions belonged more essentially to the people who owned them in the seventeenth and eighteenth centuries than they do now. China and porcelain and even clocks were custom-made and utilized monograms, or crests, facsimiles of private schooners or homesteads as part of the integral design of the bowl, mirror, or tray that was ordered. Charles Woolsey Lyon of 20 East Fifty-Sixth Street has a great India china punch-bowl with a blue-bordered rim, spangled with gilt dots, expressly made for George Washington. In the bottom, there is a frigate thought to be the *Defender*, and on the side the initials G. W. are set upon an elaborately ornamented shield. Whether this was presented to him by the French naval officers or not is a moot question, but that in 1840 it was at Arlington House, from whence it disappeared during the Civil War, only to be found years later at Nantucket, is a certainty. This costs about \$1,000.

Whatever has been borrowed in architecture, furniture design, or porcelain pattern, the banjo-clock is a purely American concept. Simon Willard was responsible for the earliest ones, which had geometric designs done in reverse painting on clear glass

at the base. A little later, the decoration devoted itself to scenes of battle, historical events, and well-known figures of the period. Contemporary with Simon was his brother, Aaron Willard, junior, who became equally famous and of whose work Charles Woolsey Lyon has a fine example—a hanging pendulum clock, the base of which is given over to a billowy lady playing a harp on an ample red sofa. Sawin of Boston contributes a handsomely decorated specimen of his art to the Lyon collection—the beautifully executed panel at the bottom displaying a Junoesque figure bearing an American flag and driving two horses through the sea. These and the standing Terry clocks, which are particularly valuable because they were the experimental work of a great inventor, range in price from about \$250 to \$1,800. A sizable collection of them lines the walls of this treasure-house of Americana.

- Much later than the first banjo-clocks, but vastly amusing when used on the walls in combination with early American furniture, are Currier and Ives prints, especially the ones that depict the life of the times. Kennedy and Company, at 785 Fifth Avenue, have a large variety of many of the finest ones—lithographs that range in subject-matter from "Central Park in Winter—The Skating Pond," which costs about \$400, to "Catching a Trout," costing about \$175, and "Wild Duck Shooting," priced at about \$350. This last pair is reproduced from two paintings by A. F. Tait and is particularly well drawn. Other more dramatic subjects include ship disasters, sporting events, and sallies into the sentimental. For the student of bird life or the sporting squire, there is a hard-to-resist pair called "The Cares of a Family"—being about a woodcock who doesn't like getting up very much either. This one costs about \$600. For those inclined to spend a good deal less for wall decoration, there are scores of rare and colourful maps that are entirely appropriate. There are mezzotint engravings of pre-Revolutionary and post-Revolutionary governors, generals, and contemporary celebrities, stirring reproductions of naval engagements of the War of 1812, and clipper ships, becalmed and in action. Most vivid of all are the Robert Havell, junior, engravings of J. J. Audubon's "Birds of America," which were issued originally in sets of four hundred and thirty-five plates. These may be bought separately and are priced according to their rarity and size.

- Pewter, a fashion that came in through the palace door and went out through the kitchen, performs an attractive decorative function in the American room where once it served a more utilitarian purpose. Israel Sack, at 422 Madison Avenue, is exhibiting the magnificent Kerfoot collection, which may be had in toto or not at all. It is displayed in a true Pennsylvania cupboard in two sections, the top containing two shelves with grooves made for plate display, with racks for knives and spoons, and scalloped sides. This section fits into a moulded base containing three drawers large enough (Continued on page 125)

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Sanforized-Shrunk
40 WORTH STREET NEW YORK CITY

THE JEWELS OF INDIA COME WEST

WITH the unset stones of every shape, size, and colour that come out of the inexhaustible treasure stores of India, skilled European workmen have fashioned those dazzling pieces of modern "Oriental" jewellery which have become the fashion of the day in London, Paris, and New York. As little by little the treasures of Indian jewels became known to the outside world, it was evident that the legend of their splendour had more to do with the size and quality of the stones than their presentation; that the parures of the great Indian princes, though of great splendour, were, in comparison with Western standards of workmanship, exceedingly crude in their setting. But these gave our great jewelers, always quick to seize upon a new idea, the inspiration that has resulted in modern "Oriental" jewellery. The better-known Russian jewels with their distinctly Oriental flavour had already paved the way for barbaric splendour in gems and helped to foster the modern fashion for jewellery-on-a-large-scale. But the Indians supplied the models.

One by one, the more Europeanized of the Indian princes have brought their crown jewels to Europe to have them reset—in the Oriental manner. When Cartier recently showed an entire collection of such jewels, which one of the great Indian princes wished to have reset, it was apparent that, while the character of the gems had not been altered, the beauty and effectiveness had been greatly increased by the resetting. And now, with the exception of those picturesque antique bangles, earrings, and massive necklaces, the precious stones worn by the various Indian princesses who come to London and Paris from time to time have all been beautifully reset by Western jewelers.

INGENUITY IN JEWELS

The diamonds used in old Indian jewellery are mostly uncut and have a smooth surface like that of pebbles washed upon the beach, but, being diamonds, they have a brilliance that no white sapphire or other white stone could have. One of the fabulous, many-stranded necklaces of these uncut diamonds, occasionally seen on some Indian prince, makes a very glittering display—perhaps it would be too glittering for the strong sunlight of India if the stones were cut in the usual way. Until recently, there was no market in Europe for all these uncut Indian stones, and so they seem something of a novelty, now that they are a fashion. Of all shapes and sizes, they offer the jeweller a new problem and force him to create new designs, and, in addition, there never being any two stones alike, each object of jewellery has a character of its own.

You have all seen those lovely bracelets and brooches that look like garlands or bouquets of flowers fashioned out of oddly shaped and sometimes carved emeralds, rubies, and sapphires, interspersed with diamonds and pearls. They are an excellent example of the old adage "necessity is the mother of invention," for they are made up of stones from India, many of which have been originally pierced so as to be

used as buttons, or sewed on materials or embroidered designs, and only recently was the Western jeweller inspired to use them.

Even many large and valuable stones were found to be pierced in this way. One of these, a huge emerald the size of a small fruit, has been mounted by Cartier on a diamond bracelet and surrounded by spiked petals of diamonds, which give it the appearance of a glittering flower with a transparent green centre—a lovely example of the possibilities of Eastern riches in the hands of Western inventiveness. The Princess Karam Kapurthala wears this bracelet and also a wonderful tiara of Eastern design in diamonds and pierced emeralds of various shapes (also from Cartier). Such workmanship, of course, was never possible in India. The jewels were there—great chests full of them—in every size and shape, but no workman existed to fashion them into these wonderful works of art.

OLD JEWELS IN NEW SETTINGS

One Indian princess, famous for her jewels, has a necklace made of many strands of large irregular emerald "beads," but, instead of being tied at the back with a golden cord—the manner in which most Indian jewels are held together around the neck—she has had them restrung in Paris and attached by a very large and beautiful clasp, a mosaic of sapphires and emeralds, made in the best rue de la Paix manner. It is a very effective jewel—far more so than it was before.

Another wonderful necklace which has been rearranged in Europe is that of the Maharanee of Cooch Behar. This necklace is made of many strands of pearls and emerald beads, strung in alternate bands of white and green, like striped ribbon.

Eastern women have a wonderful gift for wearing jewellery, and a faultless taste in combining the antique with the modern. They wear great quantities of jewellery, yet never look overlaid, partly because much of it is veiled by the sari, which, worn round the shoulders and over the head, half conceals earrings, necklaces, brooches, and bracelets; and also because jewels are traditionally part of their attire. But the women's splendour is nothing in comparison with the men's, whose display in jewellery on state occasions is so overpowering that no mere woman could bear up under it. Only a manly chest could support a necklace of countless strands that start at the chin and hang to the waist, or ropes and ropes of pearls of unbelievable size, as well as jewelled belts, daggers, and enormous single jewels pinned or sewed into head-dresses.

Such fabulous tales of treasure come out of India that it would be disappointing if the jewels did not fit the legend. Actually, they do, for jewels are the wealth of the country, just as stocks and bonds, locked away in safe-deposit boxes, represent the worldly goods of Western potentates. But how much more picturesque to have trays and trays of jewels, instead of bundles of paper tied up with string!

A fascinating story is told about a traveller in (Continued on page 125)

THE JEWELS OF INDIA COME WEST

(CONTINUED FROM PAGE 124)

the Far East who was the guest of an Indian prince. One hot night, shortly after he had retired to his sleepless bed in one of the houses where guests were lodged in the gardens of the palace, he was summoned by the prince to return to his presence, as the prince, like himself, could not sleep and desired conversation. Reclining in Oriental splendour, and surrounded by members of his household, the prince asked his guest if he would like to see his jewels. At the guest's eager reply, the strong room was opened, and tray upon tray of loose stones, and sack after sack of pearls, were spread out before his astonished gaze. About many of these stones were stories. Some had been fought for, some won, some bought, some forgotten, and some—no one knew how they had come there. They were not even listed or weighed or valued, and a handful of them could have disappeared without anybody being the wiser. The prince and his guest sat talking far into the night, the prince telling tales of jewels that, alas, will never be recorded. But even in India, the picturesque is passing away, and now many of the maharajas have moved their jewels into the strong rooms of the state treasuries, and only have them out on great oc-

casions—just as the crown jewels of any Western country are taken out and loaned, so to speak, to their rulers.

There is another lovely story about the riches of the East, and the casual way in which some of the less modern of the Eastern princes feel about their wealth—not unlike the peasant who keeps his fortune in a stocking under the mattress. This particular prince had, in addition to his other possessions of value, bales and bales of Indian paper rupees tied up in bundles in his strong room. The knowledge of this wealth spread among certain financiers in the Far East, who lost no time in approaching him on the subject of investing at least a part of this money in gilt-edged securities. But the prince was in no way sympathetic to the ways of modern finance, and preferred to keep his money tied up in bundles as he had always done, and he could not be moved to alter his decision. But one day, it was discovered, by chance, that several of the bales of the paper money were missing—that they had been devoured by rats. This did the trick, and the prince is now one of the great shareholders in this and that, like any other bloated plutocrat. And so another romantic custom proved itself out of date.

DECORATOR'S LOG

(CONTINUED FROM PAGE 123)

to stow away the larger miscellaneous pieces. The wood is walnut, and the cabinet was probably built around 1700, although the logs may have been hewn much earlier, due to a quaint custom that endured for years. Each child born in those rugged pioneering days had a certain quantity of wood cut down and set aside for it in a barn, where it was left to dry until he or she married, when it was converted into furniture for the new home.

• Necessity turned the early American cabinetmaker into a creator of hide-aways, strong boxes being an unknown quantity until much later. Hardly a desk or secretary was designed without a liberal provision for secret drawers and hidden pigeonholes. Florian Papp, at 516 Madison Avenue, has several excellent pieces in which considerable space is devoted to safe-keeping cells. One of these pieces, a Philadelphia mahogany secretary-bookcase (about 1760 or 1770), has a scroll top and sea-shell cartouche, two thirteen-panel glass mullioned doors, and a slant-top desk. This has a blocked-out interior, three large drawers, ogee feet, and its original brasses consisting of handles and an escutcheon. The secret drawer that probably held the family will and the deed to the property looks, innocently enough, like a piece of inside moulding. This is priced at about \$800. Another commodious piece is in the Chippendale style, a bureau-bookcase made of walnut during a mahogany period, and hailing from Norfolk, Virginia. The great scarcity of mahogany at this time was often responsible for the unexpected use of other

woods in formal pieces. This particular chest was made sometime around 1760 and has a scroll top, wood-panelled doors disclosing shelves, and a series of small drawers. A carved fan on the centre door of the interior hides four tiny drawers, which in turn conceal four secret doors. The general impression of the piece is one of great simplicity, for it was made at a time when very little that was elaborate could be afforded. This one also is priced at about \$800.

• In keeping with the frugal tendency of the times were the simple, hand-wrought iron and brass andirons of the period. There are several fine pairs at the Westport Antique Shop, 509 Madison Avenue, some of them rugged in pattern, others of more slender proportions with brass finials. These range from about \$28 to \$48, depending upon their size and workmanship. A two-part Sheraton dining-table at the same shop, consisting of two half-round consoles with an additional leaf, untrimmed save for the severely plain apron and its square tapering legs, illustrates the triumph of line and proportion over any other consideration. (This table costs about \$225.) Again, neither line nor proportion was sacrificed in such pieces as the Federal tambour desk of satinwood and mahogany on display here and priced at about \$550. This can only be described as an "elegant" piece, of Sheraton type, executed with the greatest enthusiasm for intricately delicate detail. (The year is about 1790.) The several drawers and pigeonholes tucked away behind the tambour front make it as useful as it is beautiful.



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Nelly Don designed this airy cotton frock that waves goodbye to shrinkage. It is made from that marvelous new Chiffonell, a printed Kaycraft sheer that is completely and permanently shrunk . . . Sanforized-shrunk.

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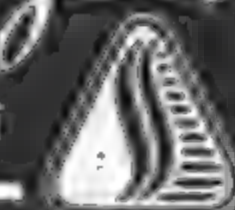
The style of the frock is most becoming with its little dressmaker touches of Shirred shoulders, glass buttons and two color tie-belt ends.

You'll know it by the identification tag shown. Ask for the Nelly Don frock of Chiffonell. Sizes: 16-44. Colors: Green, brown, navy. Price: \$5.95



Sanforized-Shrunk

40 WORTH STREET



NEW YORK CITY

CULINARY INTERNATIONALE

FROM Varennes, in France, come two conserves that are half-new and half-old, and extremely delicious. The first one is made of cherries; the second, of apricots.

CHERRY CONSERVE

To every pound of carefully pitted black cherries, add one unpeeled orange that has been pressed through a food-chopper. Then add one and one-half pounds of sugar, four cloves, a half-teaspoonful of cinnamon, and a teaspoonful of almond extract. Cook all these ingredients together in the usual manner for conserve.

APRICOT CONSERVE

To every pound of halved, unpeeled apricots, add one-quarter of a pound of macerated blanched almonds; a scant half-cupful of white raisins; and sugar, pound for pound. Cook all together as usual for conserve. One-half cupful of brandy may be added to this conserve, if desired, but it is equally delicious without the brandy.

• Panama contributes a real fiesta dish that is made of a duck, a chicken, and a pair of squabs.

STUFFED DUCK

The duck, chicken, and squabs are boned. The squabs and the chicken are seared lightly in hot butter until golden brown, and then spread quite thickly with the following mixture:

2 cupfuls of bread-crumbs
1 egg beaten very light
1 cupful of cream
½ cupful of cold boiled rice
Onion or garlic
Salt, pepper, sage, and Kitchen Bouquet
1 tablespoonful of melted butter

The squabs are placed inside the chicken, and the chicken inside the duck. Care should be taken to fit the boned wings and legs of the chicken into the duck's wings and legs. The duck is then sewed up—but just before the final stitches, one-half cupful of soup stock is poured in on the chicken—and the sewing process completed. Then, the duck is rubbed with salt and pepper, dredged lightly with flour, and roasted until very brown. It should be basted constantly with currant jelly and orange-juice. This delicious dish may be served either hot or cold. Served cold with alligator-pear salad, it is especially delicious. The salad is prepared according to the following recipe:

ALLIGATOR-PEAR SALAD

In America, California calavos assume the place of the avocados, or alligator-pears of Panama. The calavos are carefully halved and removed from their shells, then mashed to a pulp with a fork. Onion-juice is added, as well as salt, pepper, sugar (one-half teaspoonful to each calavo), a little oil and vinegar, and a dash of tabasco sauce. After much beating and thorough chilling, the mixture is returned to the calavo shells and served on green leaves, accompanied by halved water-biscuits spread with unsalted lemon butter.

From Panama, also, comes a recipe for stuffed fish. In Panama, huge red

snappers and mackerel are used, but any large fish is delicious prepared in this manner:

STUFFED FISH

Clean and bone the fish. Remove two slices of the flesh from inside near the back-bone. Put these slices through a food-chopper with one hard-cooked egg, one-half of a small green pepper, one-half a corn of garlic. Then add two cupfuls of bread-crumbs, milk to bind (be careful not to make the mixture too thin), one tablespoonful of melted butter, salt, plenty of pepper, and a dash of Worcestershire sauce. Stuff the fish, close with toothpicks, and place in a large, shallow baking-pan. Then lace with strips of bacon and bake until the flesh shows firm and white and the skin is brown. During the baking process, the fish should be basted occasionally with water added to the pan dripping.

• From Mexico comes this unusual dish:

MEXICAN HAM ROLLS

Have ready several very thin slices of boiled ham. With two cupfuls of mashed potato, mix the beaten yolk and white of an egg, one cupful of very finely chopped cooked chicken, two tablespoonfuls of soup stock, and one cupful of chopped cooked carrots. Season highly with salt, paprika, grated onion, and, if you like it, tabasco sauce. Spread each slice of ham thickly with this mixture, roll, fasten with skewers, and broil. These rolls should be served with an accompaniment of two green vegetables, or a salad.

A delicious Mexican drink consists of equal quantities of juice from crushed pineapples and from oranges blended together, and the juice of one lemon to each pint of pineapple and orange juice. This liquid is allowed to stand overnight in a cool place with crushed mint leaves and grated orange peel in it. When ready to serve, the liquid is strained, poured over crushed ice in tall glasses, and powdered sugar is added, together with a dash of cinnamon.

• One of the simplest and most delicious dishes in my collection is from China, and the recipe for it follows:

RICE WITH CHICKEN AND PORK

Cook the rice carefully so that the grains are separate and fluffy. To each quart of cooked rice, add one cupful of cold, diced, cooked chicken; one cupful of cold, diced, cooked pork; one tablespoonful of finely chopped pimento; one tablespoonful of finely chopped hard-cooked egg. Next, add a few bamboo sprouts. (These are now to be purchased in tins in the better grocery stores.) Then, salt and pepper to taste. Toss all these ingredients together with two forks in a mixing bowl. Have ready a very hot iron skillet, with some olive-oil in it. Turn the mixture into the pan and turn constantly with the forks until delicately browned. Serve with a green vegetable salad.

VALMA CLARKE



Chiffon establishes your technique this Spring. You must float—be diaphanous—a wisp—a cloud. Martha Ann chiffon does you odalisque fashion (left) with puffed in harem skirt and shirred shoulders. The seven veils illusion (right) in grey and mulberry, sea blue and violet, brown and jade, yellow and brown, navy and rose of France, black and emerald green. 24.75
Budget Evening Shop,
Second Floor

Lord & Taylor

HOSPITALITY AND THE COUNTRY HOUSE

THERE WILL SOON BE A NEW VOGUE'S BOOK OF ETIQUETTE, WHICH DISCUSSES IN DETAIL ALL THE PRESENT-DAY STANDARDS OF CONVENTION AND BEHAVIOUR. WE HAVE ALREADY GIVEN YOU, IN THE MARCH 15 ISSUE, A PREVIEW OF ONE OF THE CHAPTERS, CONVERSATION AND SPEECH. HERE IS ANOTHER CHAPTER THAT WILL BE OF INTEREST TO EVERY HOSTESS.

COUNTRY life, in the social sense, consists in staying in places where there are agreeable things to do, in doing them as well as possible, and in sharing the doing of them with friends. A week-end in a country house may be a joy alike for host and guest; or it may be a long-drawn-out misery ended only by the arrival of Monday morning.

Almost every one likes to dispense hospitality; and yet by no means every one knows how to do it. There are few people so inflexible in their habits that they do not enjoy the adventure of visiting at a charming house, among delightful people. But all too often, the people who enjoy it most are left wondering why they are not invited to visit oftener!

Still, the position of a host is perhaps the more difficult one: the guest is responsible only for his own conduct, while the host is responsible for the workings of the household, the amusement and comfort of his guests, and his own good temper and poise as well. For whether one is host in a cottage or a castle, to entertain people for two or three days and to do it well is an art. Careful preparation, infinite tact, and charm are needed, just as they are for all entertaining; but in this instance, they are required for days instead of for hours.

If there is one thing above all others for a good hostess to remember it is this: Rather pay too little attention to your guests than too much! Dangerous as this advice sounds, no one who has lived through a week-end of being over-entertained, hurtled from spot to spot, and introduced to a kaleidoscope of faces, can fail to understand it. It is better to give one's guests a visit restful to the point of drowsiness than to send them home haggard, glassy-eyed wrecks.

Guests for a house-party or a visit may be invited in three ways: by written note, telephone call, or telegram. The method used depends upon how well one knows the guest, how large the party is to be, and how soon it is to take place.

By telegram—A week-end house-party, planned on the spur of the moment, might collect its guests by telegram. Or, if a guest for a well-planned week-end dropped out at the last moment, a telegram might be sent to a close friend, asking him to fill in.

By note—For a visit or a large house-party, arranged well in advance—for instance, over the week-end of a national holiday—, notes are usually written by the hostess.

If she has invited her guests before the date, she often sends a short note, more to renew her hospitality than to remind them of their engagement for that week-end. This note may also con-

tain details that the hostess has not mentioned in her first invitation—such as transportation and general plans for the week-end (so that her guests will know what clothes to bring).

Notes of invitation to a house-party or a visit are sent by the mistress of the house. In the case of a married couple, the wife writes the invitations, even to a friend of her husband's whom she may never have met; and a sister, who is keeping house for her brother, sends invitations in her own name.

When a married couple is invited to one's house, the invitation is sent to the wife. Similarly, one writes to the elder of two sisters; and to the sister, when she and her brother are asked (unless, of course, they do not live together, when it is necessary to write to each one). When two brothers are being invited, it is more usual to write a note to each one.

There is one occasion when convention demands a note. When the son or daughter in a house invites a young girl to visit for the first time, it is absolutely necessary for the lady of the house (usually, of course, the mother of the young people) to make the invitation in a sense official by writing a note both to the young girl and to her mother or guardian. No parents of breeding allow their daughters to visit young people whose parents are unknown to them, without this formality. The only possible exception is the case of two young girls in the same boarding school: if one invites the other to visit, the exchange of notes between their respective mothers might not take place, since one expects a head mistress to be certain of the type of girl admitted to the school. But even here, it would be far more courteous for the mother of the young hostess to extend the invitation herself, either to the girl or to her mother.

Such notes must always be answered, even though the actual acceptance (or regret) has been given and received by the girls.

All notes of invitation should be answered promptly.

Every invitation, written or verbal, should include the following details:

1. The date of the visit.
2. The length of time it is to last.

If a hostess simply asks a guest for the "week-end" of August 18, she has only herself to blame if she expects him on Saturday and he arrives on Friday afternoon; or if she is counting on him for Friday evening, and he does not come till tea-time on the following day. Most week-ends last from Friday afternoon before dinner, or Saturday morning, to Monday morning. Very often, guests leave on Sunday evening—especially if they are business men and the trip (Continued on page 128)



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HOSPITALITY AND THE COUNTRY HOUSE

(CONTINUED FROM PAGE 127)

to town is a long one. Generally speaking, a hostess expects and is prepared to keep her guests till Monday morning—but no longer.

3. All details of transportation.

a. If the guest is arriving by train, the train on which he is expected should be stated, or a time-table enclosed.

The guests should always be met at the station. If the hostess does not go herself or can not send a car, she arranges for a taxi to meet the guests and tells them how to identify the right one. She herself pays for this taxi, either by settling the bill in advance, or by having the amount charged to her account.

b. If the guest comes by motor, careful directions for reaching the house should be given. Many hostesses have small scale maps printed showing the roads leading to the house, and with directions clearly indicated. A copy of this map may be conveniently enclosed in each invitation.

4. The considerate hostess includes in her invitation some information about the activities planned for the visit, so that her guests will know what sort of clothes to bring. She may say: "We shall give you a very quiet weekend—only swimming and golf—and perhaps some bridge on Saturday evening. But none of us ever dresses in this funny little place!" Or: "The Cavendishes are having a dinner on Saturday night and are looking forward to seeing you, and on Sunday, we're planning to lunch with the Sackvilles—I know you'll enjoy them."

In the first case, the guest would know that his simplest country clothes would be adequate; in the second, that both day and evening clothes of some formality would be required.

If a hostess is not thoughtful enough to give this information, a guest might feel obliged to come burdened with enough luggage so as to be properly dressed for any occasion. Certainly, when no information is given, guests should bring dinner-coats and evening dresses, to be on the safe side.

THE COMFORT OF THE GUESTS

Whether a hostess entertains in a house as large as a hotel and as fully staffed and equipped, or whether she fills a summer bungalow to the roof, the comfort of her guests is paramount. Naturally, if one accepts an invitation to a little house where one knows that complete informality is the key-note, one does not expect the same degree of service or physical comfort that is to be found in a great house. But the hospitality may be just as warm and genuine, the week-end just as gay, and the party just as successful in the little house—and very often more so. The perfect hostess is a perfect hostess still, whether she has one guest-room or twenty.

ROOMS—The ideal of hospitality is a room for every guest, and certainly, in a large house, this ideal should be fulfilled. However, in the smaller house, there are exceptions.

Of course, a married couple, used to sharing a room, would do so. Or two girls or two young men who are good friends may share a double room.

THE PERFECT GUEST-ROOM—The perfect guest-room is as rare as a great masterpiece—and yet it is considerably easier to achieve.

The following is a list of things which go to make up this perfect guest-room. And it is interesting to observe that very few of these things are limited to the large house, nor do they entail any very great expense.

1. **BEDS**—Beds that are really comfortable.

The suggestion is frequently made that every hostess sleep for one night in her own guest beds; it is an excellent idea.

2. **BLANKETS**—Plenty of blankets.

This is one of the most exasperating (and frequent) lacks of a guest-room. To ensure comfort, a guest-room should be amply supplied with bed-coverings.

3. **MIRROR**—A mirror that has a good light, both by day and by artificial light. This should also be true of a bathroom mirror, especially if a man is expected to shave by it.

4. **LIGHT**—A good reading light at the head of the bed (or of both beds).

5. **CLOSETS**—A closet with a more than adequate supply of coat-hangers, trouser-hangers, and hat-stands.

In the ideal guest-room, the closet will not contain the evening dresses of one's hostess, nor her children's winter coats, nor a large pile of back numbers of her favourite magazine.

6. **BUREAU**—A bureau with drawers that are empty and dusted and lined with fresh paper.

7. **WINDOWS**—Window-shades that will really keep out the light, and windows which open easily and stay open without support.

8. **OTHER FURNITURE**—An adequate supply of furniture.

If the room is to be occupied by two people, at least two chairs; if possible, a dressing-table, as well as a bureau, and if not, then two mirrors; a scrap-basket; a bedside table; and two or three folding luggage racks. In a large house, a *chaise longue* is a delightful addition to a room.

9. **BELL**—Unless the house is servantless, there should be an electric bell within easy reach of the bed.

10. **THE BATHROOM**—Not more than two people—either a married couple or two men or two women—should be asked to share a bathroom. Sometimes, of course, when the house is a small one, this arrangement is impossible, and often the hostess of a small house finds it a practicable arrangement to ask two or three of her men guests to use one bathroom, and the women another.

There are certain details, however, which should be carefully attended to in every guest bathroom, regardless of the size of the house:

a. The water-taps must be unobstructed, and clean, so that the water—especially the hot water—runs perfectly clear.

b. There must be bath-mats and plenty of hand-towels, bath-towels, and wash-cloths. In a large house, the chambermaids who are in charge of the guest-rooms take away towels as they are used and replace them with clean towels. This should be done at least twice a day, and, in many houses, it is done oftener. It is sometimes not possible to change (Continued on page 129)

HOSPITALITY AND THE COUNTRY HOUSE

(CONTINUED FROM PAGE 128)

the towels more often than once a day, partly because the stock of linen is not the almost limitless affair that it is in a great house, and partly because in a house where service is limited the chambermaid may also be the waitress, and consequently may not have so much time to devote to the guest-rooms.

c. There must, of course, be fresh cakes of soap in each bathroom; and, besides this necessity, it is pleasant to find cleansing tissues, bath powder, bath salts, hand lotion, and mouth wash. Such simple remedies as bicarbonate of soda, iodine, and aspirin are a thoughtful addition; and the perfect hostess adds a hook for a razor-strop.

Besides the details already mentioned, the good hostess earns the blessings of her guests by providing such conveniences as whisk-brooms, clothes-brushes, a hot-water bottle or electric pad, hairpins, ash-trays, matches and cigarettes, pins, needles, and a small clock which keeps good time—and is running when the guest arrives. If there is a desk, it should have fresh ink, pens, paper, a blotter, and at least a few stamps. On the table, there should be a thermos carafe and a glass.

Final luxuries that a hostess can provide are a few books, chosen with some idea of the guest's taste in mind—and probably including a good detective story, as well as a few magazines.

THE PROCEDURE OF A WEEK-END

Let us suppose that on this particular week-end, at the James Burkes, most of the guests are arriving in time for tea on Friday. Mrs. Burke does not go to the station to meet those guests who are coming by train, because she expects others to arrive at about the same time by motor, and she must, of course, be at home and ready to welcome them. It is only in the largest and most formal houses that it is allowable for the hostess to be absent when her guests arrive. In these houses, the guests often do not see their hostess until dinner; the butler, footman, or valet, and the maids tell the guests the dinner-hour, and they are free to do as they choose until then.

If Mrs. Burke had a chauffeur, she might send him to the station with directions to meet the arriving guests; but since she has not, Mr. Burke drives to the station in the car in plenty of time to be on the platform when the train pulls in.

As the guests arrive, their luggage is taken up stairs by Higgins, the butler. Mary, the up-stairs maid, unpacks the ladies' suitcases, and Higgins unpacks the gentlemen's luggage. If any evening dresses need pressing, Mary sees to it.

In a house where there are no men servants, the maids would not unpack the gentlemen's luggage, although they might do so for the ladies.

Sometimes, the guests go straight out to the room or to the terrace where tea is being served. Generally, however, they prefer to go to their own rooms first, to remove the dust of travel.

After tea, there may be a table or two of bridge, or conversation, or some of the guests may prefer to rest until dinner. Mrs. Burke tells every one the hour at which dinner is to be, and she herself goes to dress at the proper time.

Dinner may be formal or informal. Whichever it is, it is conducted just as any dinner would be, in its proper degree of formality.

The question very often arises: Who is the first to suggest going to bed—guest or host? There is no rigid rule about this, if there are no guests other than those staying in the house. As a matter of practice, the hostess usually suggests bed; but often a guest asks his host to excuse him on the plea of a long trip, or a hard day. However, when the hostess has invited other people in to dine or even for the evening, a guest is not at liberty to go to his room until "outside" guests have left.

BREAKFAST

Breakfast, at Mrs. Burke's week-end parties, is generally managed by having trays sent up to the women who want them, and a continuous breakfast, with hot plates on the sideboard, for any guests who prefer to come down-stairs. Most men prefer to breakfast in the dining-room; but Mrs. Burke does not insist upon their arrival at any given time. She has Higgins keep food hot and plates replenished until about eleven.

Orders for breakfast trays are taken care of by Mrs. Burke herself. At bedtime, she writes in a kitchen diary what each guest would like on his or her tray, and at what time they would like it. The diary (or ordinary block pad) is left in the butler's pantry for Higgins.

In a large and well-staffed house, the butler, valet, and maids may take the guests' orders the night before; or the guests may ring whenever they wish to in the morning.

The butler or footmen carry up the trays, and the ladies' maid or chambermaid—or even the waitress—carries them into the ladies' rooms. If a gentleman wants a tray, the butler or valet carries it in, unless it is a house where there are only maids, in which case one of them carries it in.

It is also the duty of the servant who carries in the trays to shut the windows, open the blinds, and draw the bath if the guest wishes it. If the services of a lady's maid have been lent, she also may lay out whatever clothes will be needed.

On the other hand, in a small and simple establishment, with only two or three guests, they may all assemble for breakfast at an hour previously agreed upon.

Whatever the size of the house, and however breakfast is managed, there should be more than the one family newspaper!

TIPPING

The size of one's tip depends upon the size of the house, the amount of service given, and one's own pocket. In Mrs. Burke's house, most of the guests give Higgins and Mary \$2 each. When Mrs. Cavendish visits the Burkes, however, she invariably gives Higgins \$5 and the same amount to the maid who presses her clothes and helps her to dress. It is not necessary to tip the cook, but it is a kind and thoughtful thing to do. (Continued on page 130)



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HOSPITALITY AND THE COUNTRY HOUSE

(CONTINUED FROM PAGE 129)

Young Miss Green, however, who needs no extra service and is as poor as the proverbial church-mouse, gives \$1 each to Higgins and to Mary. And because Miss Green is a charming person, her single dollar is as welcome as many other people's larger sums.

If one takes one's own maid to a house where one is a guest, it is correct to give her \$2 to give the cook who has prepared her meals, and \$1 for the kitchen-maid.

In some houses, hostesses request that no tipping be done. In these houses, the servants are given a bonus—a certain amount for each guest for each week-end—and to tip any servant in the face of such a request would be in poor taste.

Sometimes, actually giving the tips presents a difficulty; but, rather than try to hunt up servants at the last moment, when good-byes, are being said, tips may be left in one's room, in small envelopes, marked with the servant's names. Usually, at the Burkes, Higgins is in the hall to help with luggage when guests leave, and to tip him then is a simple matter; often, too, Mary has helped Mrs. Burke's feminine guests to pack, and they tip her at this time.

In a small house where one is a familiar guest, it is perfectly permissible to find the maid in the pantry and give her her tip; or, in a large house, to entrust all tips to the butler.

THE PERFECT GUEST

The perfect guest:

1. Answers his invitation at once, telling his host at what time to expect him.
2. Brings a small amount of luggage, but at the same time is adequately equipped, so that he does not need to borrow.
3. Does not bring a dog.
4. Says good-morning to the servants, and speaks to them on his arrival if he has visited at the house before.
5. Is perfectly prepared to do with enthusiasm whatever his host has planned—even to go on a picnic.
6. Is equally prepared to be perfectly happy doing nothing whatever.
7. Does not criticize his host, or any of his friends while under his roof; and is never, under any circumstances, rude to a fellow guest.

8. Does not leave burning cigarettes on furniture.

9. Does not leave wet glasses on furniture.

10. Uses the hand-towels for no other purpose than that for which they were intended.

11. Is never late to meals.

12. Writes his bread-and-butter letter not later than the day after his visit has ended; and, no matter what sort of a visit it was, makes his thanks convincing.

13. Never makes a long-distance telephone call in his host's house without paying for it, or offering to do so.

THE PERFECT HOSTESS

After a hostess has achieved perfect guest-rooms, well-trained servants, deliciously planned meals (plus the knowledge that they will be equally well executed), and has disciplined her children to the point where there is no danger of their climbing over a guest or emptying his bureau drawers, or watching him dress—then there remains but one thing for her to do:

She must put herself in the proper frame of mind.

The frame of mind of a hostess should be first, last, and always—relaxed. If she discovers at the last moment that two of her guests are at swords' points, that her cook has a cold in the head, that the car is broken down and her favourite evening dress has not yet returned from the cleaner's—she must still, by a superhuman effort of will, keep her composure.

But more than this, her relaxation must extend to her treatment of her guests. One of the most important rules in all entertaining is just this: Don't fuss. As we have said before, it is far better to have one's guests bored and restless than to exhaust them with rushing from one activity to another. Above all, never ask them whether they are bored, or what they would like to do next. If a hostess has a definite suggestion to make, she should make it, as invitingly and charmingly as possible; and then try to judge whether or not her guests are eager to follow it. It is far better to let a suggestion drop than to force it upon people who are the very least bit unwilling to follow it.

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decorations; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

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(1) The name and address must be legibly written or printed

at the beginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

UNION IN VIENNA

By Horst Bohrmann

AMONG all the European countries, Austria is one of those which are most widely discussed, not only by eminent politicians and off-stage dynasts, but by the discriminating traveler magnetized by its past glamour and eager to seize upon the fast-vanishing remnants of its romance. A sympathetic reaction to its political tribulations has done much to stage a comeback for this once brilliant court-centre, and, when the sympathies are aroused, sentimentality is apt to be lurking around the corner. Political dissensions that provoke sympathetic reactions are not my subject, however—these are thoroughly covered by international journalism. Austria, poor little orphan in the storm, plodding helplessly through violent and destructive crises in a supreme effort to keep her identity, is bound to be an object of world pity. This, frankly, is not the facet of sympathy upon which I want to enlarge.

I am afraid that mine is an eminently selfish attitude. It is Vienna, trailing clouds of her former glory, that attracts me. Go to this lovely and courageous city and discover for yourself how supremely thrilling are the reminiscences of its past splendour. Your pleasure will undoubtedly be compounded of admiration and profound sympathy. The death-throes of a strong nation are longer and more agonizing than the easier capitulations of a weak one, and it is poignant to witness the twilight of this once puissant empire. Having suffered untold martyrdoms, Vienna is coiling out of the ashes of its past and undergoing a strange existence in the souls of its sensitive people. Its traditions and culture seem to infect them still with a muted, but passionate gaiety.

PAST AND PRESENT

Once more they seem to trip the paths of gallantry and romance; to revive the life of those rhythmic, intriguing waltzes so measured to their temperaments, living in the glittering past, since the tarnished present is not livable. The Viennese have an incredible sweetness and charm, a sense of easy intimacy that is the index of their breeding. There is a completely human understanding that stems from contact with suffering, but, like thoroughbreds in distress, they do not reveal drabness, not while their own lovely music is in the air. Nor does one have to talk vaguely about the air and ambiance, as one so easily twitters about the "*je ne sais quoi*" in Paris. In Vienna, there are a thousand tender trifles and sturdy, loud-speaking facts that prove a longing for the past.

The Viennese flock to their beloved and beautifully directed theatres with zest and an almost family sense of participation. They have probably saved for weeks in order to have this privilege. The newest productions of plays and revues deal chiefly with former emperors and the charm of *Alt Wien*. Many deal with the near past, though the Burg Theatre dipped far back into mediaeval history for its splendid production, "*Schelm von Bergen*." All of these pastiche rulers, running from

moyen-âge tyrants to dashing pre-War archdukes, have one thing in common—a deep and unswerving sense of justice. They are sympathetic and *leutselig* in their gestures of princely generosity. Everything is created as an appeal to Viennese sentimentality.

The most successful of the recent films, with Paula Wessely—an actress with more than outstanding qualities and dearly beloved by the most critical Viennese audiences—is concerned with former court intrigue. This entertaining and carefully produced film features Wessely in the rôle of Marie Louise, second wife of Napoleon. The story relates how the poor, but personable princess is bartered for political necessities. The wily Metternich is brilliantly portrayed by the facile Grundgens, and here, again, an unfortunate ruler is forced to consent to an alliance that causes him deeper suffering than the lovely daughter who is the pawn in the game.

RECENT PRODUCTIONS

As a contrast to the romantic past, the theatre An der Stadt offers the popular Wessely in a comedy that follows the racy, native inspiration of Schnitzler. It is the very able creation of Hans Jaray and produced and acted by him with a sparkling cast—a comedy with a flow of wit and bubbling gaiety that is rare in the contemporary theatre. The formula of a clever, faithful wife, jealous with every reason, and a husband *tout au contraire* is not unusual as to situation perhaps, but definitely different in handling. Gitta Alpâ, shortly to be seen in London in an English version of "*Die Verliebte Koenigin*," is irresistible in this dashing operetta lavishly mounted by Charlot, a spectacle that successfully involves all the optic and aural sensations. The Alpâ's vocal displays are extraordinarily lovely, and there is an artist in the second lead with a highly nuanced sense of comedy and so much delightful enthusiasm that her absence from Hollywood seems a pity—from the angle of greater cinema exploitation.

VIENNESE ENTERTAINMENT

It is a temptation to detail the theatrical activities in Vienna, for, in this so-called *Tote Stadt*, there is really a prodigal choice in entertainment. Not the violent "whoopy" sort of offering, but a gentler gaiety, a deftly accented abandon, that is the particular relish of a people accustomed to a more lavish formula, but now forced to edit the spacious gestures of past régimes. It is extraordinary how many foreigners one encounters on one's tours about the city—people with a preference for the more authentic values in music and the various artistic and intellectual pursuits. The restful quality of Vienna is that it does not try to make concurrence with the important capitals of Europe, but keeps its traditions in a more pleasantly intimate focus.

This question of intimacy is one of the charms of the hotel life. The Imperial, (Continued on page 132)

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UNION IN VIENNA

(CONTINUED FROM PAGE 131)

formerly one of the great ducal palaces, has conserved all its historic glamour without a sense of eclipsing its most modest guest. To a great degree, this is due to a tradition—a sense of hospitality pleasantly contributed by its perfectly staffed personnel. The matter of easy and delightful accommodation is such a good prologue to a brief visit that one steps out into the intriguing streets with an almost native sense of participation in the life of the city.

VIENNESE ATMOSPHERE

If one lunches at the near-by Sacher, there is sure to be a notable cast of personalities scattered about the famous restaurant—fascinating remnants of the aristocracy, great singers and musicians, politicians, diplomats, and the popular favourites of revue and theatre, a composition of distinction, brains, and beauty that one will surely encounter again in such fashionable and much-frequented night-haunts as the Drei Husaren, the Rotter, or the Eden Bar. There is always an intimate family touch in these diverse groups, where "caste" is a thing of mutual appreciation and fluent social exchange, rather than the studied climbing process one feels so often in places frequented by people in prominent sets.

These brilliant and picturesque groups seem closely identified with their background. The city frames them so perfectly that one has a satisfying sense of completeness. Life moves with elegance against the noble setting of the Hofburg, a spacious monument—not merely a static architectural achievement, but a living axis about which the activities of an erstwhile great city revolve.

PAST GLORIES

In this strange revaluation of material things, there are still great families who carry on the ideas of the opulent and romantic yesterdays. The Kinskys keep open house—or rather, palace—and the Lichtensteins and Schwarzenbergs have accessible galleries of great pictures and works of art, unique among the private collections of the world. One savours the richness of the past in a visit to these important collections, where famous pictures are prodigally displayed in the mad fantasies of baroque architecture and offer emotional thrills that have a direct rapport with all our aesthetic reactions to the city of Vienna. There is, artistically, a complete fusion with the splendid past and the still courageously gay present.

The night-sounds of any great city have a very personal orchestration, but how haunting and tender in counterpoint to the hum of traffic along the Ring are the strains of "*Wien Wien, nur du allein.*"



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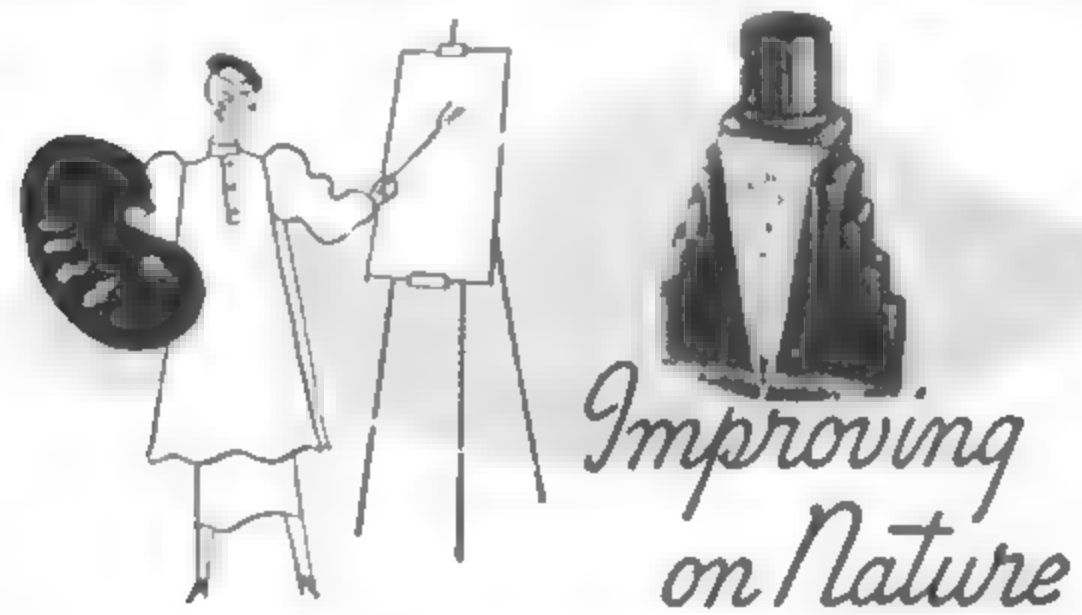
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by
Jane
Heath

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WHAT THEY ARE WEARING

BEAUTIFUL, young Mrs. Harold Ember lives in the country, but she spends every Friday in town, making her headquarters in her sister's apartment. Mrs. Ember has real chic when she is in God's great outdoors; she meets the five-eighths every night in country checks and English brogues. She wears hand-stitched gloves as a matter of course, even when she feels a head of lettuce at ten A.M.; and equally as a matter of course, she never wears a hat.

It is Friday, however, and Mrs. Ember has undergone a strange metamorphosis. She has come to town: for a morning of shopping, lunch with an old beau, and an afternoon at the Philharmonic. Against an urban background, Mrs. Ember is as unremarkable as a school-teacher at a lecture on psychology. She wears black, because black is *For the City*, relieved with little touches of uninspired white.

She has been, at last, too much for her sister, who has given her a good talking-to about her revolting appearance and taken her in hand for the morning, with the result that Mrs. Ember misses the Philharmonic. It is really all because of a little suit from Lelong. It has white touches, but what white touches! There are a piqué belt and a navy-blue monkey jacket, faced with white piqué. Also, a dashing short skirt for her nice, straight legs. Her hat is Agnès' Corsican bandit's hat made of black felt with a marvellous twist forward. One glimpse at her in this, and the old beau refuses to be parted from her until sundown, when she dashes to dress for the evening in the second find of the morning—a Molyneux taffeta in deep prune with lavender folded across the bodice. As soon as she can, she is going to order a chalk-white evening dress, because some one told her that most of the smartest Frenchwomen are wearing white or transparent black just now.

• Griselda Grope, the sixteen-year-old daughter of the George Bedrock Gropes, has no hips and apparently no toes, either. In spite of her slender height, she wears shoes with heels so high and toes so stubby that her feet look like little goat's hoofs as she patters out to pick up something with which to set Groton by the ears.

Although she is a medium blonde, Griselda is wearing, for reasons best known to herself, a lipstick the colour of old Burgundy. Her hat never gets farther forward than the crown of her head, and her hand-bag is one she grew fond of last summer. It is obvious to any one that Grissy has not been reading her *Vogue*.

However, she is quite content with herself. Her dream man is Wallace Beery, and she knows all the words of "Thank you so much, Mrs. Louseborough Goodby"; she feels that she can easily put to rout those witless damsels who are still singing "You're the Top." She feels that all she needs is an Indian sari and a severely tailored suit to meet Groton on its own ground. And it is only because she meets Cassandra Carraway, her mother's smartest friend, and confides these plans that, by the hand of Providence and

Mrs. Carraway's tact, she is saved. Mrs. Carraway points out the charm, not to say the chic, of flat-heeled sandals on Griselda's feet. She gives cries of genuine delight at the sight of Grissy in Vionnet's black-and-white checked taffeta evening dress with a silly short green velveteen cape. She says with conviction that she has never seen Griselda look more attractive than she does in Marcel Rochas' taffeta day dress with the ridiculous big sleeves.

• Mrs. Basil Dickerson is fifty—a charming fifty, or more. It's hard to guess exactly, but at least, she no longer believes people who say, "Is this really your daughter? I thought you were sisters." In fact, Mrs. Dickerson is old enough to indulge herself a little about clothes and habits. She likes her shoes with fat baby-French heels, and she'll wear them whether or not all Paris goes barefoot. She's never learned to inhale, and doesn't try any more.

She's very happy about the new spring clothes. Sailor hats become her, and she's discovered that coarse blue veils do something wonderful with her white hair and fair skin. Chic shirred dresses from Patou were made for just such people as herself—ladies who have kept their figures, but don't want to look cunning when they have grown daughters underfoot. She found a perfect black Vionnet costume—a three-quarters length crêpe coat over a black skirt and short-sleeved blouse. The flattering thing about it is the heavy white silk sleeveless waistcoat snugly held by a green suède belt. The waistcoat does something very kind to the figure.

Now, she is contemplating with a small tremor of excitement the new gown that she is going to wear tonight. It's definitely pre-War, with a swish of drapery on the hip. She wonders if her husband will be a little sentimental when he sees her in it, and remember, as she does, the evenings they spent watching the Castles dance in the Gold Room, and the admiring glances there were for the gown she wore then—almost a duplicate of her new one!

• Mrs. Jones Himmelbach Vanderpool has come a long, long way. At twenty, Dodi, as her intimates call her, had a mind full of dollar signs. At thirty, club memberships. At forty, it is free for the higher things.

She is waiting, in her all-white room, for the arrival of this fortnight's wardrobe. Insatiable, she can hardly wait to wear something new. She bought a Schiaparelli suit, Schiaparelli hat, and Schiaparelli scarf and bag. She wishes Schiaparelli designed shoes, just to be sure. She bought Lanvin's Grecian robe, the mantle that goes with it, and the same sandals that were shown in Paris. She bought Alix's sari and Alix's burnoose wrap. She bought Mainbocher's tulle cape and black tulle dress, and a black-and-white fan. She bought everything. She is planning to get a simple black slip of an evening dress and wear with it a big shiny gold leather bag and massive gold jewellery the way a few very chic women have been doing in Paris.

She is (Continued on page 134)

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WHAT THEY ARE WEARING

(CONTINUED FROM PAGE 133)

worrying now about her hair, because Reginald Wimple said she looked like a divine mad Aztec image with it all pushed back, but Bertram, his friend, said no, she looked like an enchanting mad little child with it all pushed forward. She tingles with pleasure when she thinks of what they'll say about her new clothes.

The press, the public, and the shops are all unanimous in praise of Dodi Vanderpool's chic. Only her sister, a Mrs. Bailey, wonders, sometimes, what would happen if the country lost its taste for Himmelbach Frankforters?

• Miss Elizabeth Thimble (of the Boston Thimbles) has been going through her bureau drawers and has laid out, on the Chinese dresser scarf, a great deal of gold jewellery and a piece of Navajo silver with turquoise. Her cousin is taking her to Town Hall to-night, and she is going to be not a little daring. She has always admitted to herself that she likes clothes that are just a wee bit different.

Rumours of the Oriental influence this season are responsible for the moth-balls being shaken out of the scarf she bought in the bazaar at Tanger on her round-the-world cruise. ("My dear, do you remember that horrible native who grinned at us?") Miss Thimble is actually going to wear the scarf to-night over her head!

She is expecting at any moment the dress that she ordered to go with it. In anticipation, she already feels younger, almost attractive. Something may happen to her to-night! The dress

is made of a pretty floral print, very English-garden in feeling. Of course, she had to have the model modified a bit, as she told Mathilda. "I have to have something over the arms, you know. And it has the loveliest bunch of roses and tulips, right *here*."

The Princess Karam will be amazed if she ever runs into Miss Thimble's version of the sari. Particularly if the Princess Karam is wearing her Mainbocher silver foxes and emeralds.

• Though her life is ultra-respectable, Mrs. Follansby Watts spends most of her life in various stages of undress. She telephones, for instance, in an Yrande nightgown with a lace bolero, and gives orders to the cook (for sautéed crabs almondine) in a taffeta house-coat.

Now, the new Grecian sandals keep her in the little home an extra hour a day, making almost solid booking for her boudoir, because she has to have Wolfgang come up in the afternoons to "do" her feet. To-day she is restless. She has just ordered a new *robe à la grecque* that is magnificently simple drapery. She pictures herself in it, placing flowers in glass globes partially filled with water, a new pastime of hers that releases some creative impulse. The image is charming, but unsatisfactory. Suddenly, it comes to her: With a gown like that, pristine and beautiful, she will have to go out to-night. Of course. Dozens of pairs of eyes following her as she floats between restaurant tables trailing drapery behind her. (Continued on page 135)



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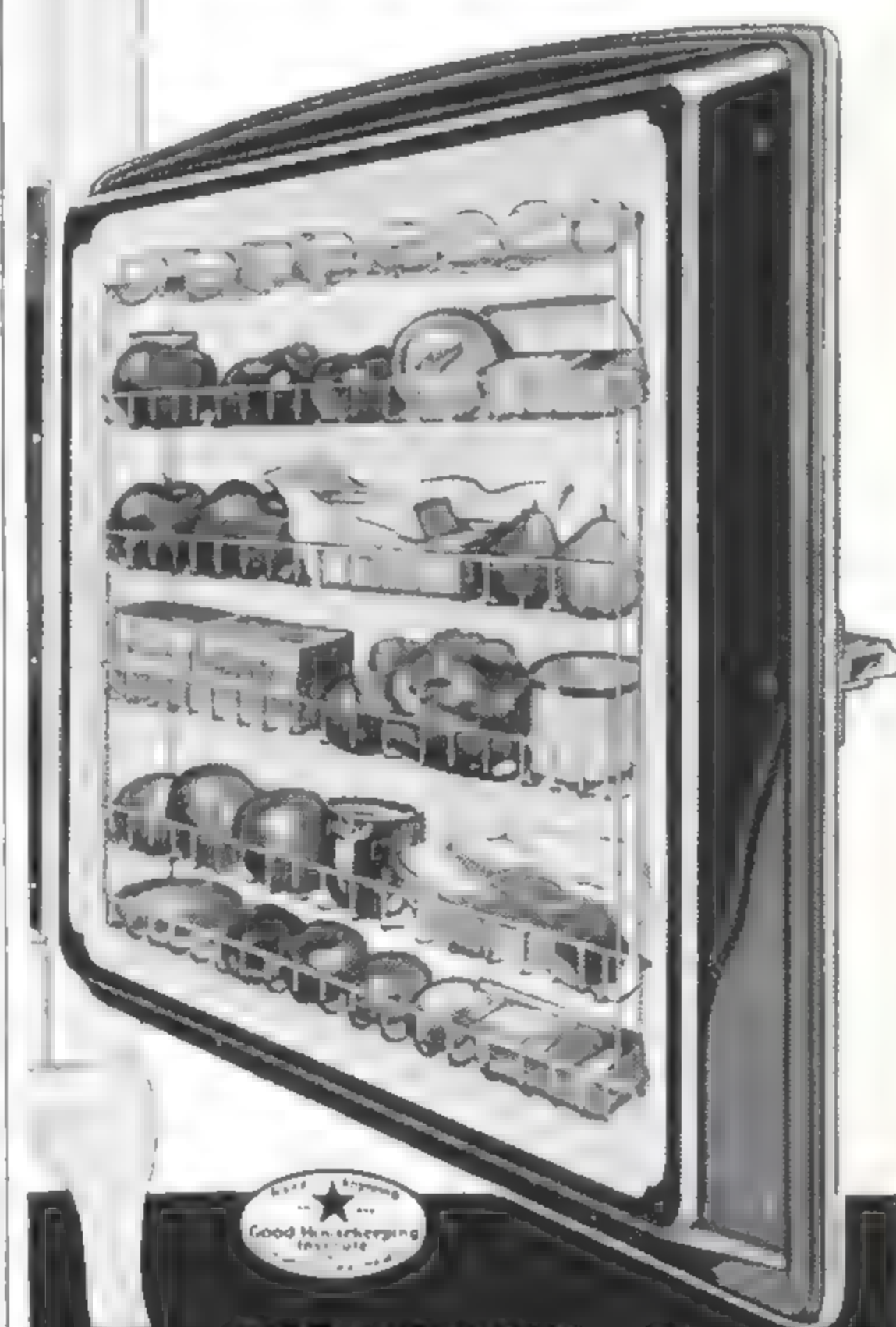
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WHAT THEY ARE WEARING

(CONTINUED FROM PAGE 134)

"Who is that woman?" What excitement! She jams on her hat and rushes for the hair-dresser, full of energy.

• Jinny Hooper has a job. A very good job, with a carpeted office and lots of telephones and a fancy reception hall with Renaissance furniture. She also has a dizzy private life after five-thirty P.M. Her young matron friends are corroded with envy. But Jinny's ideal of the Perfect Life is herself as a Courtesan, lying on a pink satin couch in a pink lace negligé all day and waiting for the Big Political Power to come in at six. This is partly because she never has time to get a really complete manicure (her nails are always in the first state of peel); and because she never can go straight from the office to a cocktail party without feeling dusty, dowdy, and repellent both to the finer instincts of her women friends and the baser instincts of her men friends.

As a matter of fact, Jinny looks better than a lot of the women who spend all day dressing for cocktails. For one thing, she's a Vogue addict and has picked up plenty of tricks on how to be smart on little cash—such as having an all one-colour wardrobe. For another, she has two handsome paste clips that automatically make everything they adorn look like two hundred dollars. Finally, she wears indecently sheer stockings and buys two hats for every dress—excellent feminine strategy. She has bought herself two practical Chaneles this season. One is a disarming, youthful navy-blue wool suit

with a little white collar on a gilet in the front. It is terribly chic with a little Suzy plaited straw sailor with an inch-high crown and a half-inch elastic plainly holding it on. In hot weather, Jinny will appear in a black-and-white printed crêpe ensemble with a wrap-around skirt and a short cape to match.

• Heidi Smörgåsbord has silky, golden hair, wide blue eyes, and a water-tight contract in Hollywood, which gives her six months of every year in New York.

But although Smörgåsbord knows how to dress so that men want to meet her at once, she is not always completely successful in her public appearances in private life. Her famous red geraniums, for instance, are perfect for her type; sometimes she wears them in a flat cluster across the back of her head. In the daytime, she is apt to wear them under her chin.

But then, again, she will appear at a smart party in something made of gold lace with a long train and a petticoat of black ostrich feather plumes. After an evening of this sort, Smörgåsbord has a faint nostalgia of the spirit. Something tells her that all is not well. It is only about once a year (usually in April) that she realizes that she is not well-dressed; that she is seldom more than conspicuous; that, in fact, something must be done at once.

This realization invariably leads to an attack of temperament, with hysteria, tears, self-pity, wild laughter, and thoughts of death, until, with one final scream, Smörgåsbord throws on her coat. (Continued on page 136)

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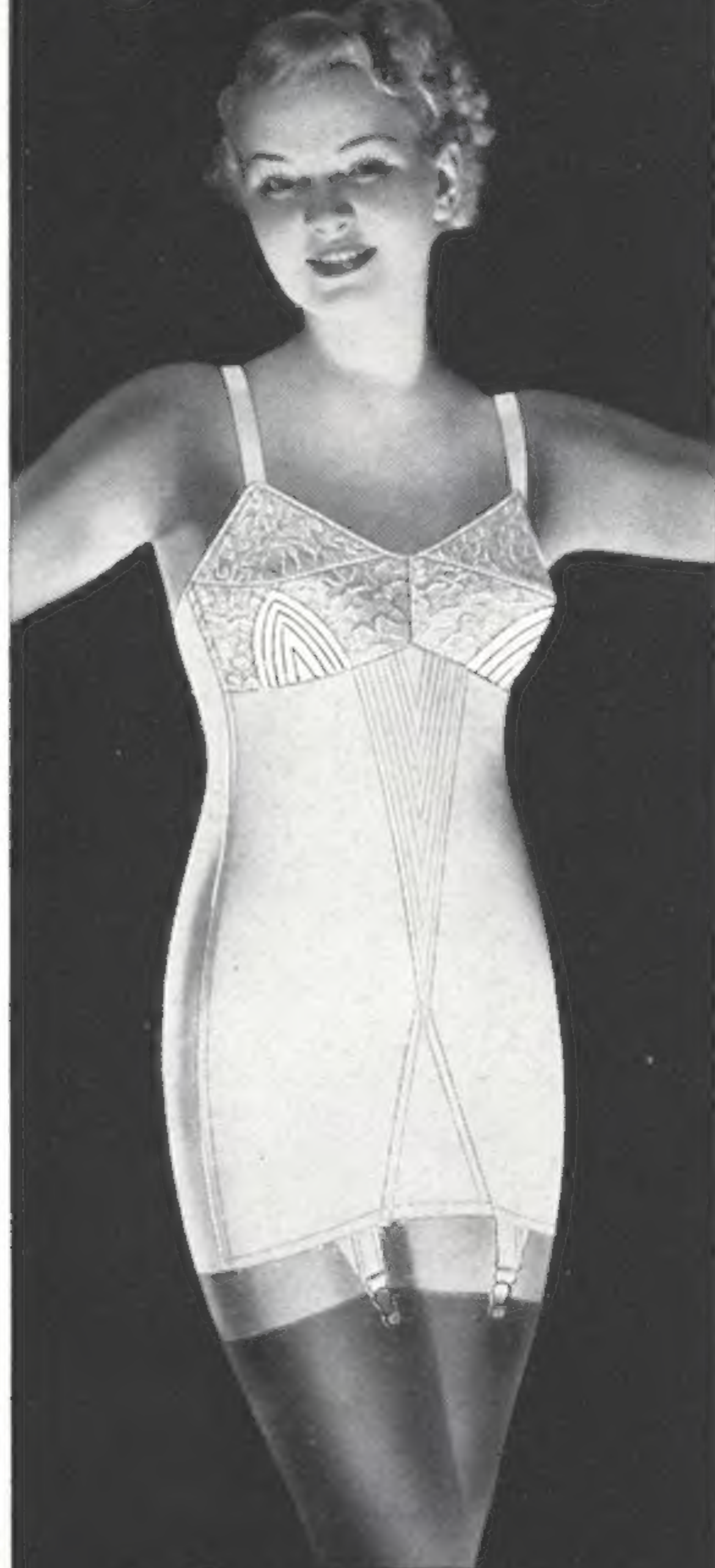
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WHAT THEY ARE WEARING

(CONTINUED FROM PAGE 135)

jams on her hat, and is off to the shop where she should have gone in the first place.

And hours later, Smörgåsbord emerges, tear-stained but happy, with that ease of spirit which comes only from the conviction that one is well-dressed. She has bought the sweetest and also the smartest hat possible—though it is seldom that these two words go together. It's an Agnès straw sailor with a fat bunch of snowdrops

and violets plumped right in the front. The saleswoman told her that Agnès first showed this hat with a bunch of real violets pinned on it, and that flowers are going to be everywhere. Very wisely, Smörgåsbord has decided to wear this bit of nonsense with a rather mad, but delightful suit of Schiaparelli's, with full, shirred sleeves and a white muslin blouse. At night, watch for her in Maggy Rouff's Persian-striped Cellophane wonder.

RUSH—MUST HAVE TO-DAY

(CONTINUED FROM PAGE 54)

can be devastating in charming dusty pastels, like the pale blue crêpe with cape-ish sleeves and a slim skirt, from Rose Amado. Its only trimming is an openwork ladder cording on the sleeves.

And as for taffeta, if you can resist it, you ought to go and live in a tent somewhere and cut all your own firewood. A black taffeta dress with all its edges bound in two brilliant colours would make a woman with a cold in her head feel alluring. Mary Walls has this dress. And look at that dress of navy-blue paper taffeta, thin and fresh and peppered with fine white dots, shown on page 55. The Panama hat worn with it is trimmed with navy-blue grosgrain, and both dress and hat are from Bergdorf Goodman.

Changeable taffeta is another exciting revival. The afternoon ensembles made of it have a daylight length and crispness of outline; but the silk taffeta itself is so gala and rich that it has a near-evening glamour. There is a suit in a coppery-green, at Saks-Fifth Avenue, that makes you think of mermaids, until you hear the faint, old-fashioned rustle of its skirt.

And, after all this, there are still the printed ensembles of dress and coat or dress and jacket lying in wait for you—and they have never been better. The dresses are often simple, short-sleeved affairs, buttoning with deceptive demureness right up to the base of the throat. They almost always have all their fulness brought to the front; and, when they are mated to jackets that match, the jackets have their fulness all at the back, just to balance things off. One of the most enchanting of these ensembles is a frock of navy-blue crêpe, printed with rather widely spaced, brilliant little bouquets. Its top-coat—and it is really a top-coat—is made of the same print and lined with navy-blue taffeta, which makes the revers, as well. This charmer is at Saks-Fifth Avenue, and it is hard to imagine the time and place when you would not look exactly right in it.

And now, please, it's evening. However trim you were in the daytime, however sharp and clear your lines, now is the time to blossom out into something terribly feminine. This

doesn't mean that to look smart you must look like a maharanee or a French King's mistress, or Lillie Langtry or a vestal virgin—but, nevertheless, remember the swish of taffeta and the disarmingly beautiful fall of drapery.

For all those ladies we mentioned have been modernized for you. The taffetas and stiffened laces swing wide and full; the crêpes and chiffons, on the other hand, cling in a subtle way not easily to be described—or forgotten.

Perhaps the Greek influence, with its lovely, soft fabrics, will heighten your particular good points—and artfully conceal your bad ones. At Jay-Thorpe's, there's a dress like this, of white chiffon with a deep décolletage and a skirt that has fulness at the front. Over it, you wear, madly, a bright emerald-green taffeta coat, fitted and full length, with short, full sleeves and pushed-forward Directoire revers.

If spring makes you sentimental, there are the exquisite, two-toned chiffon dresses, like Muriel King's pink and deeper pink gown, with its three large roses at the décolletage. This is at Altman's. And at Bergdorf Goodman's is one in mauve and hyacinth, which Leslie Morris must have designed in a particularly tender mood.

Then there's the 1935 version of the sari, in red-and-white print. It spirals round you, but it doesn't cling too closely for comfort, and on one shoulder is clipped a long, long scarf that floats to the ground—until the right moment occurs, when you throw it over your head and look mysterious and Oriental.

If you turn from the Greek, the cloud-like chiffons, and the Oriental—or even if you want all these and something else besides—, there are the wide-flaring skirts and the shoulder interest of the crisp fabrics. Tulles or chiffons over taffeta slips, laces over taffeta, laces stiffened in themselves—the choice is enormous.

But whatever you do, don't wait! Don't let spring slip past you without giving you that lift that only comes from a combination of the first dandelion in the Park and a brand-new hat. Rush!

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